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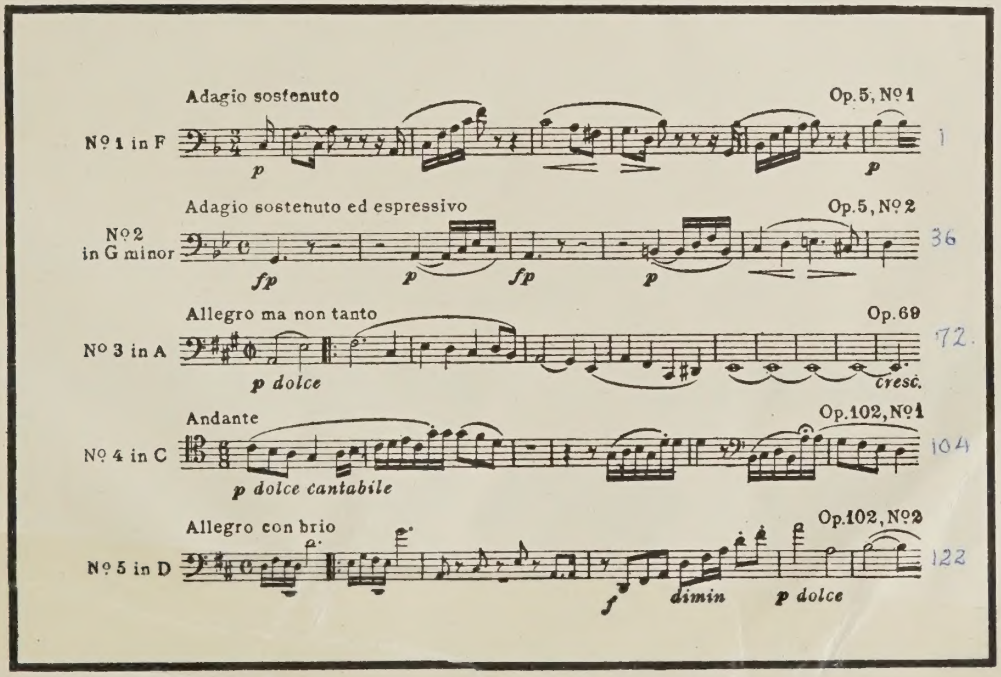
SONATAS

FOR

PIANO & VIOLONCELLO

EDITED BY

TOVEY & SUCH



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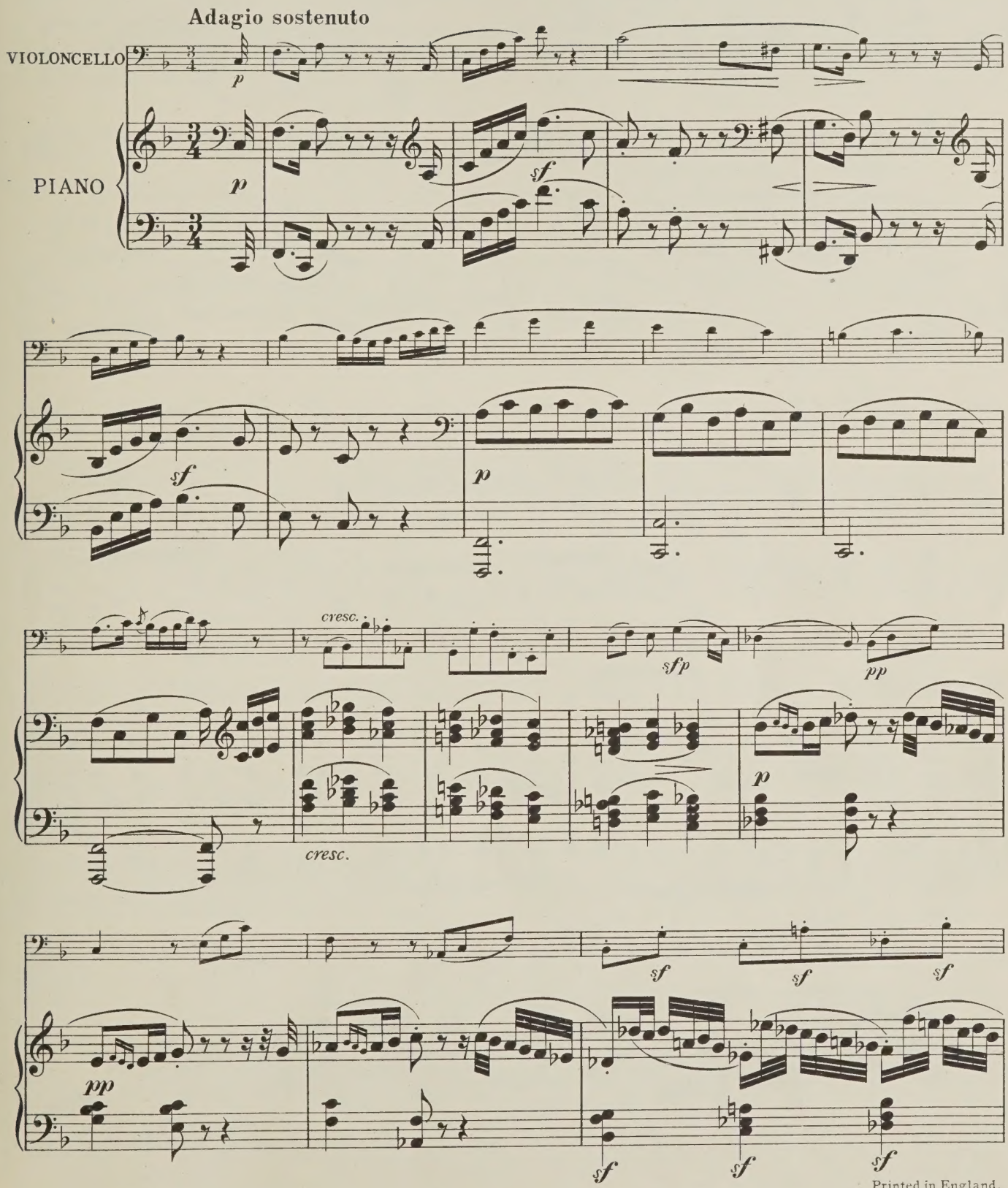
SONATA

Edited by Donald F. Tovey

Beethoven Op. 5, Nº 1



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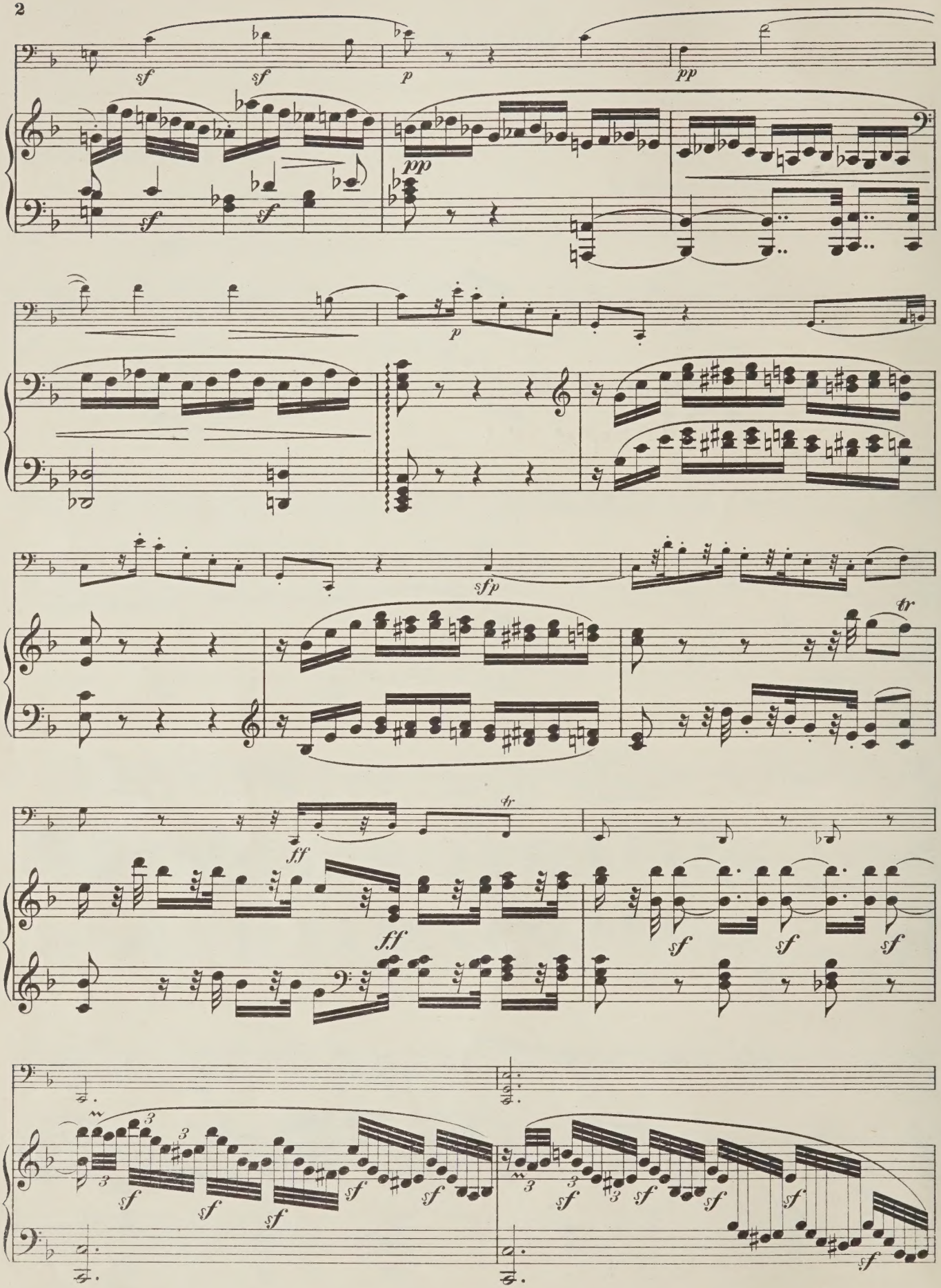
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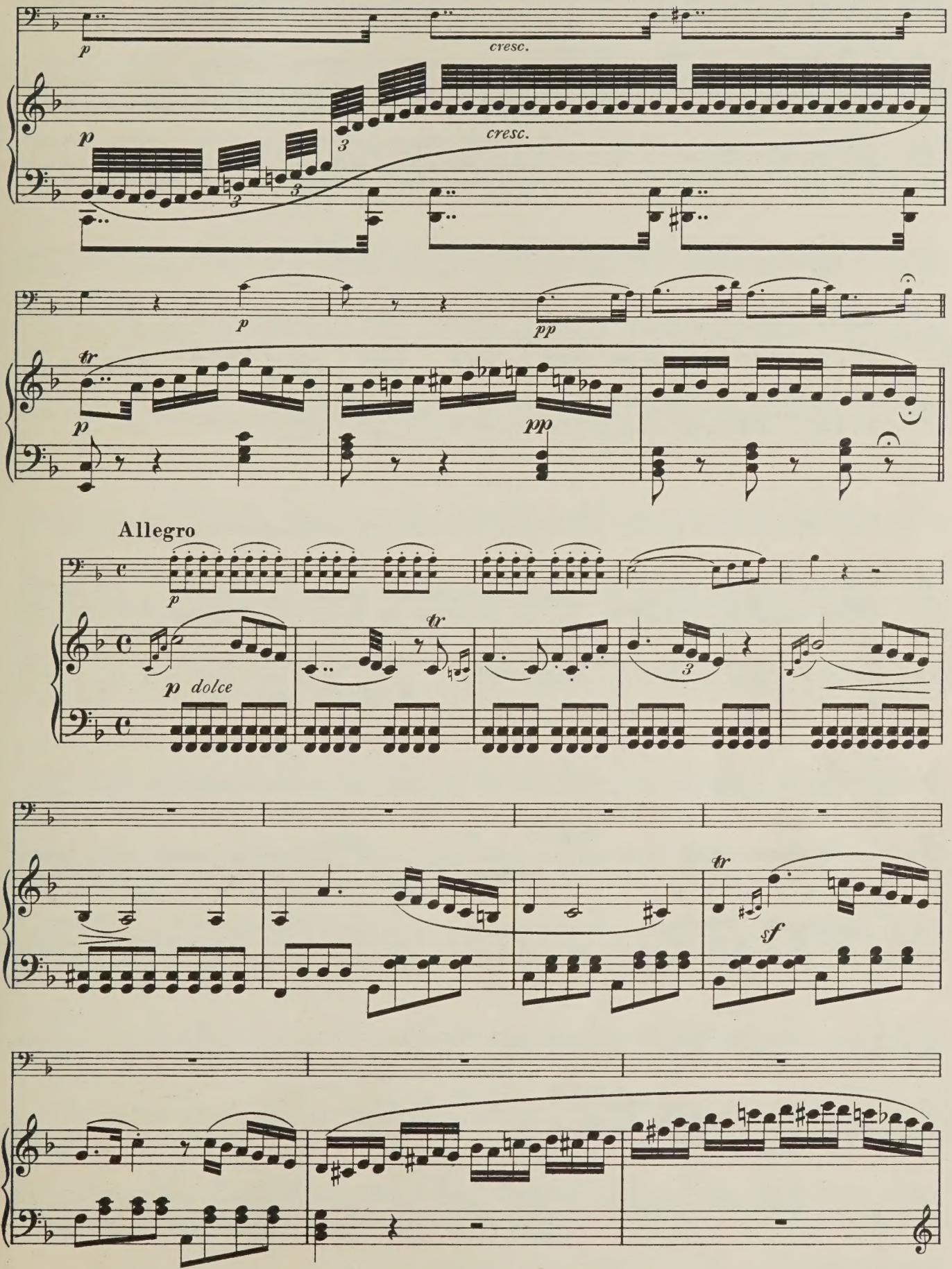
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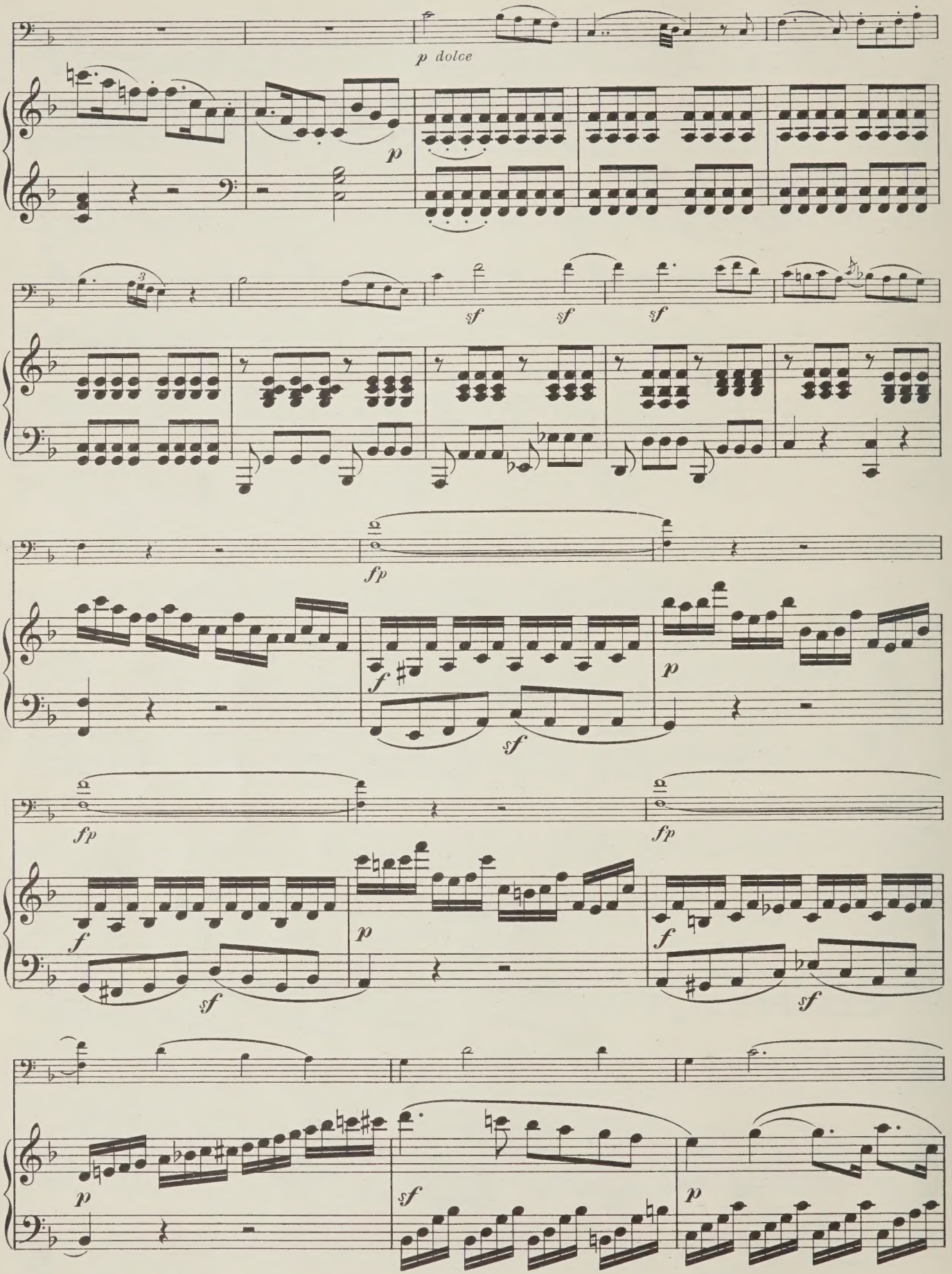
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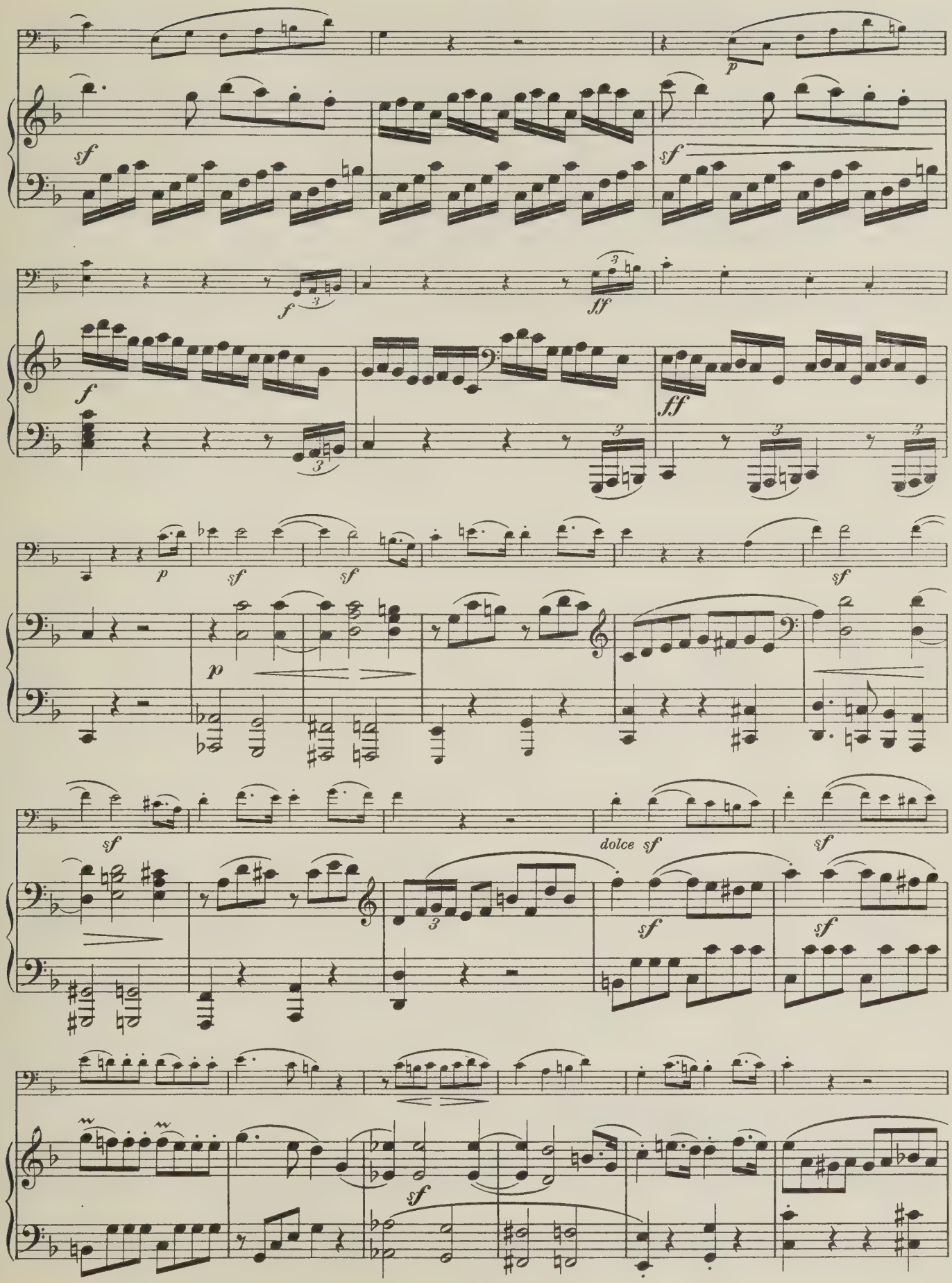
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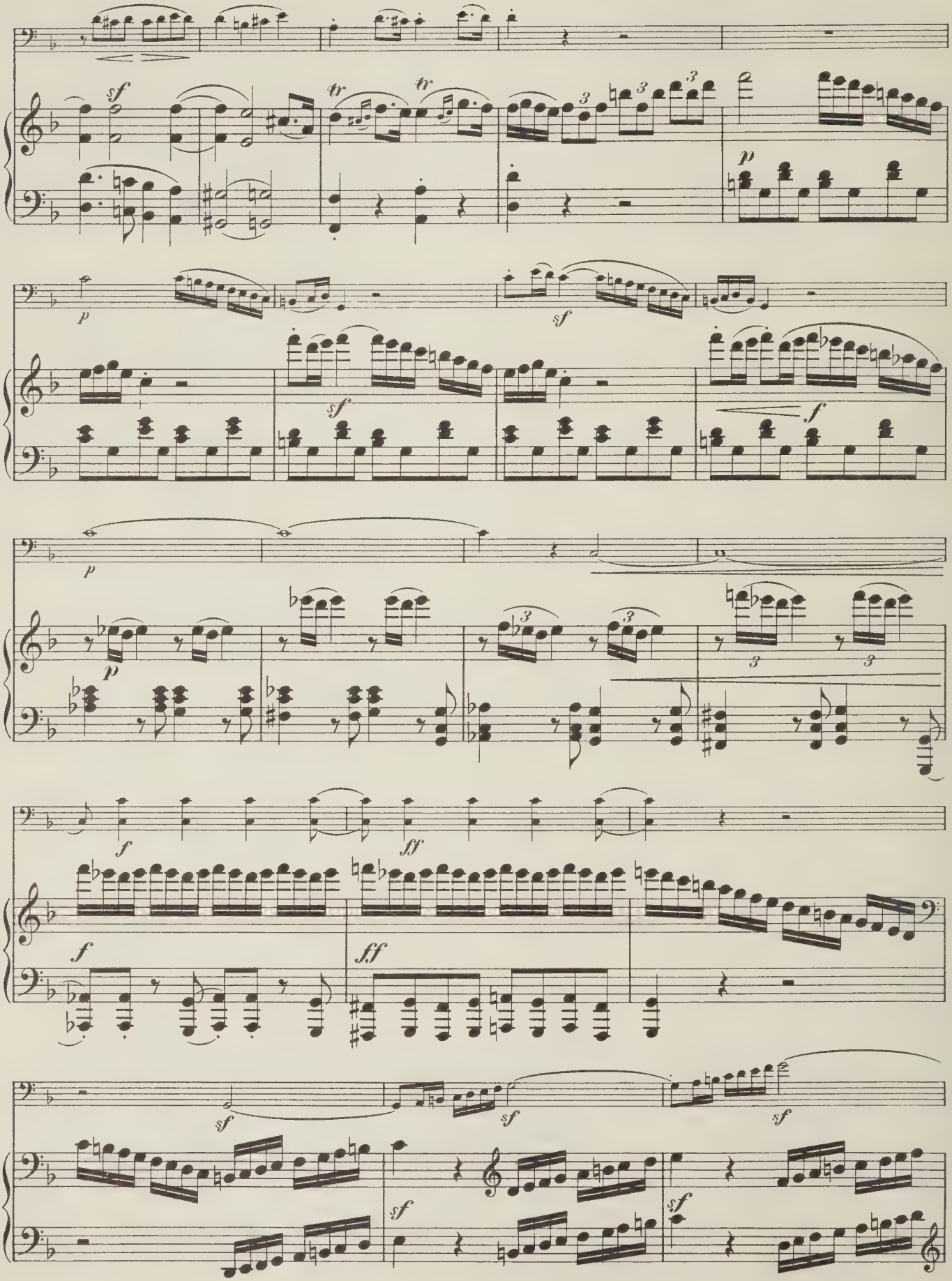
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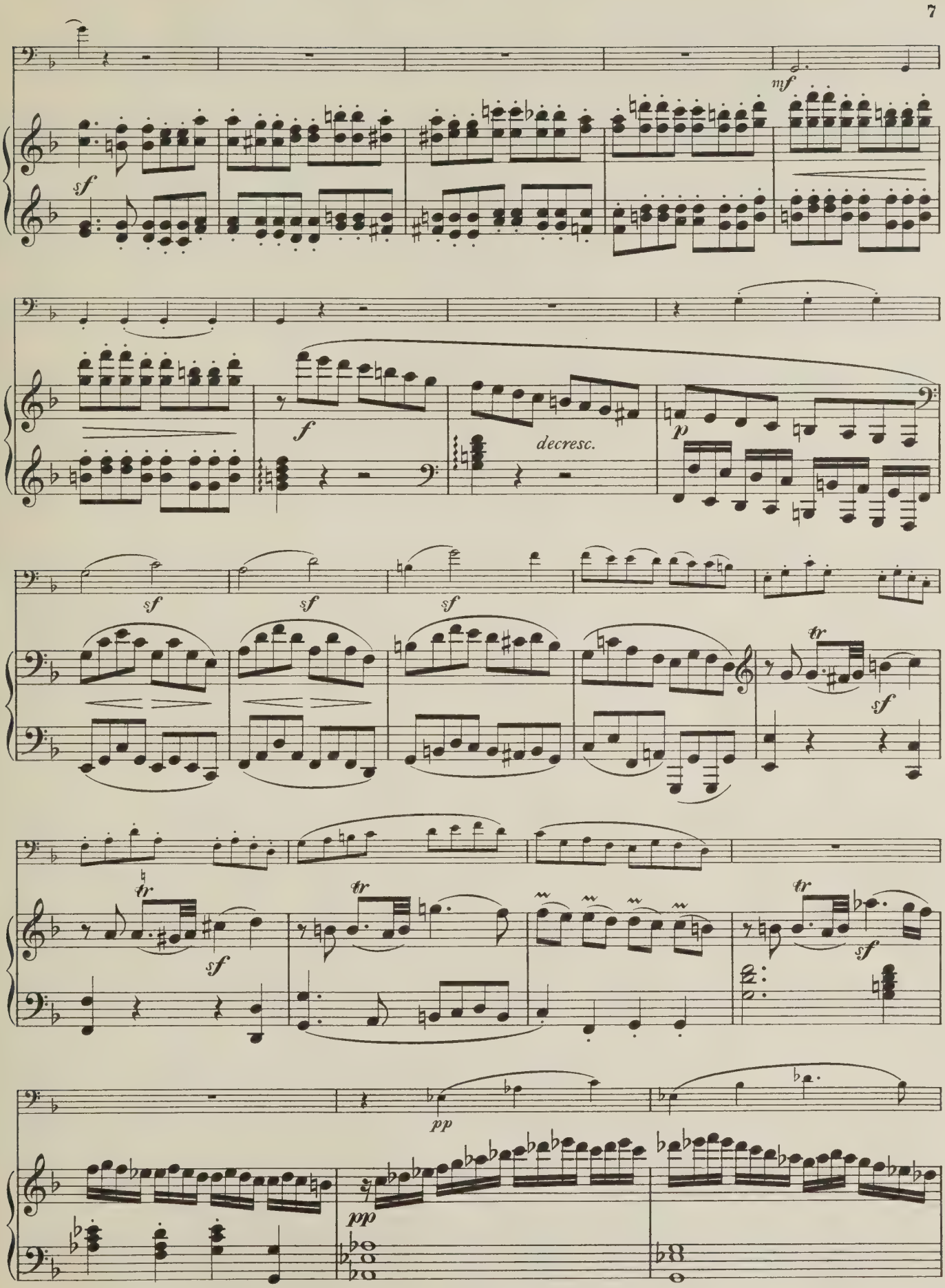
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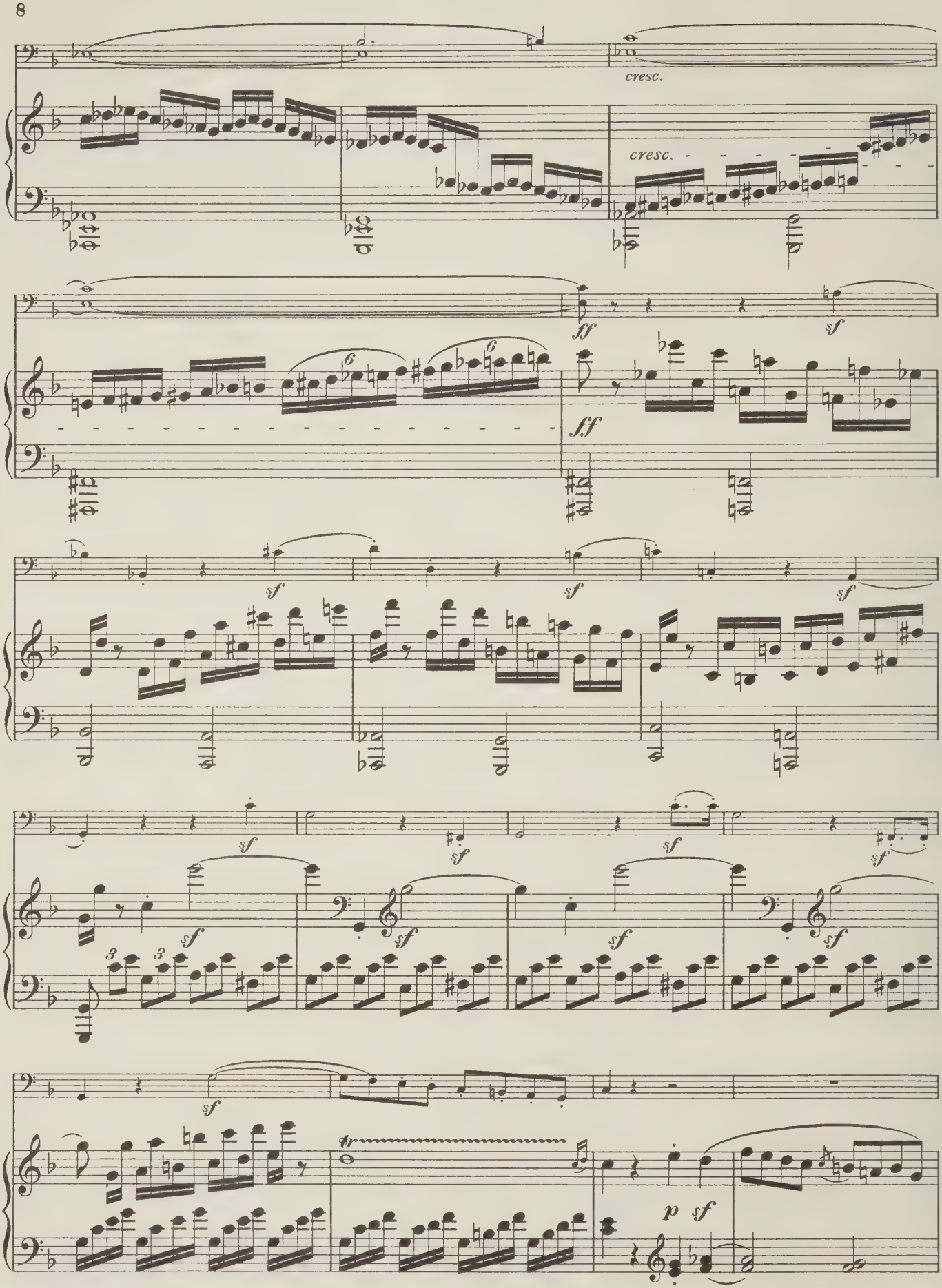
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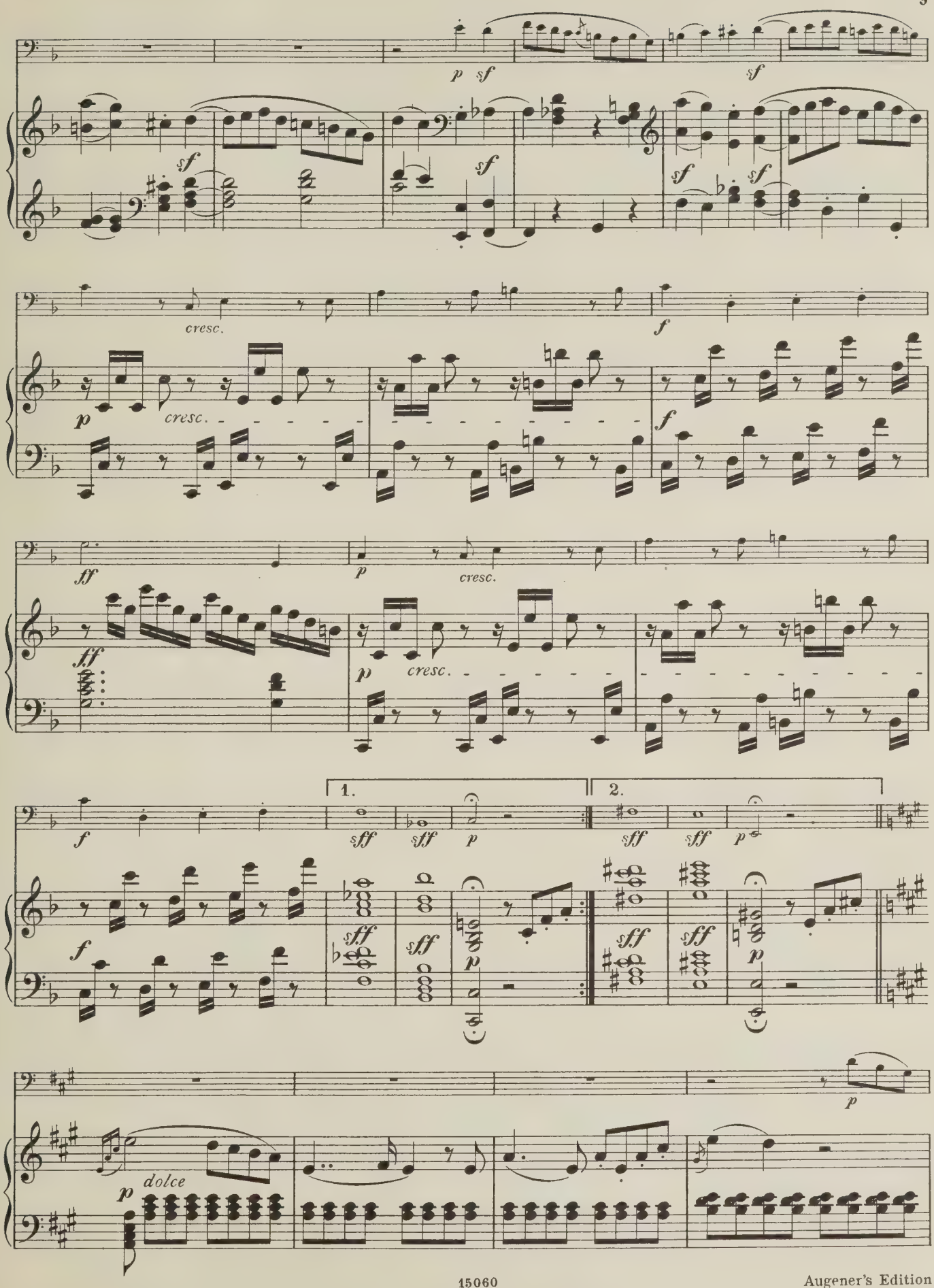
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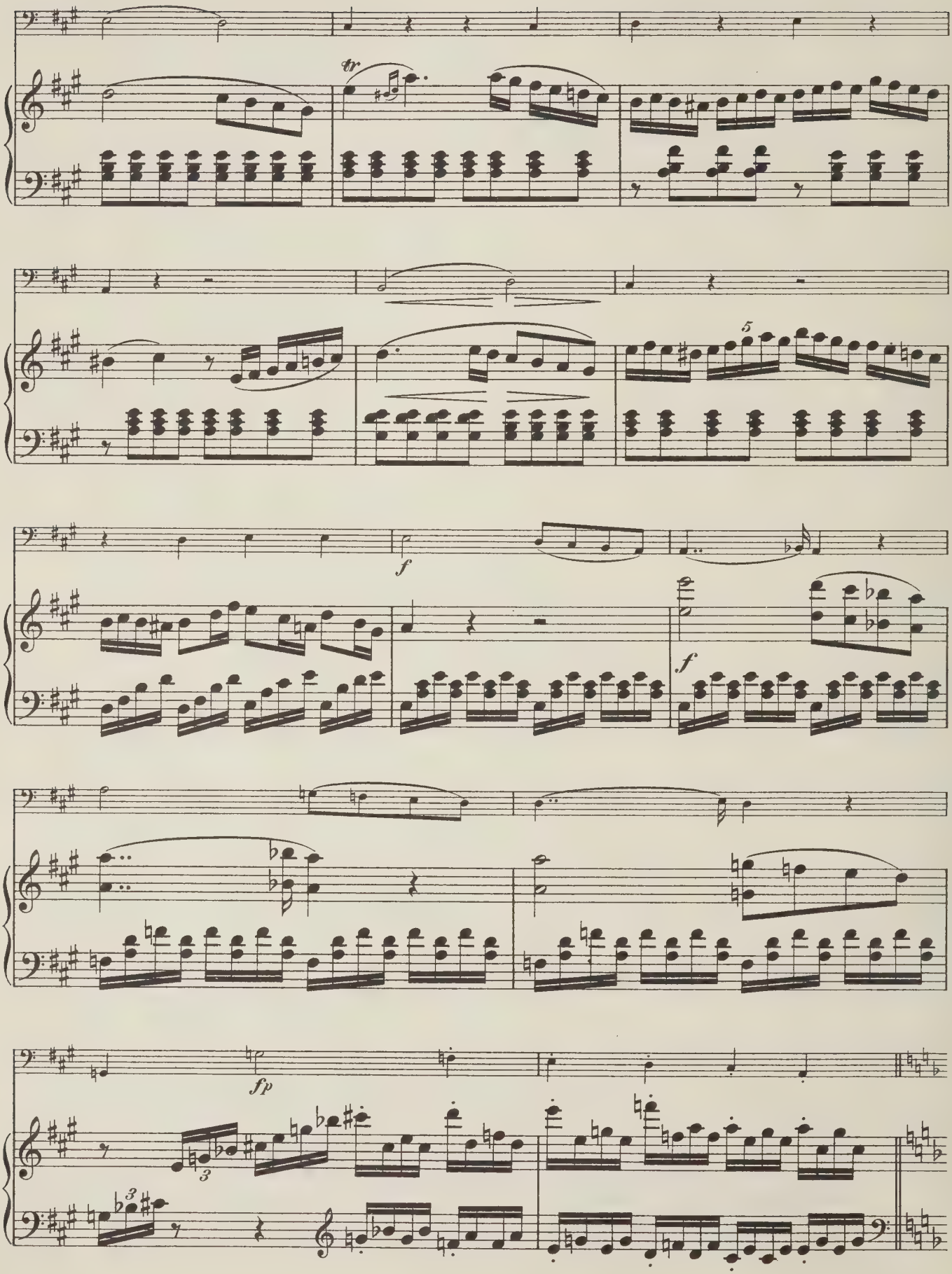
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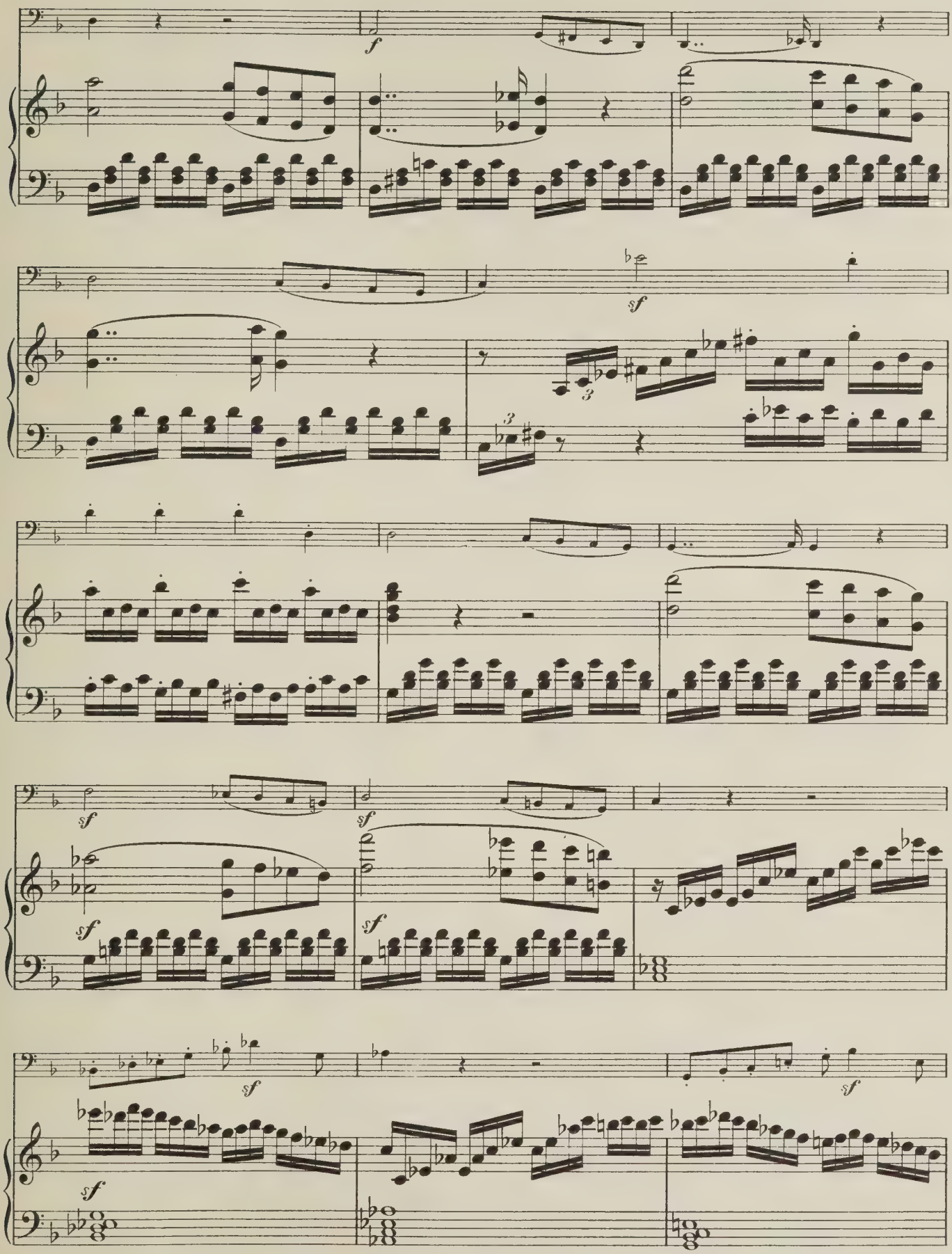
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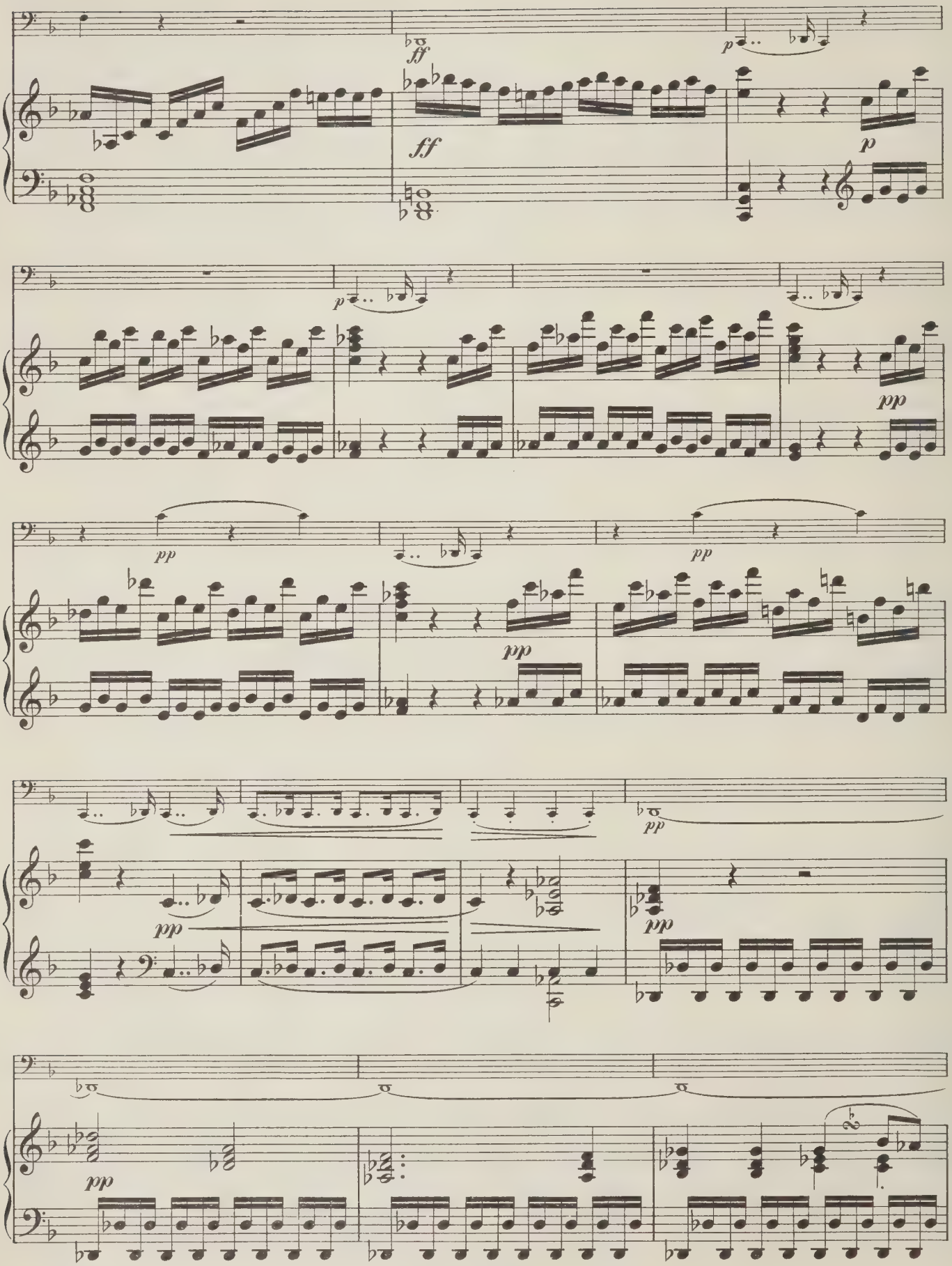
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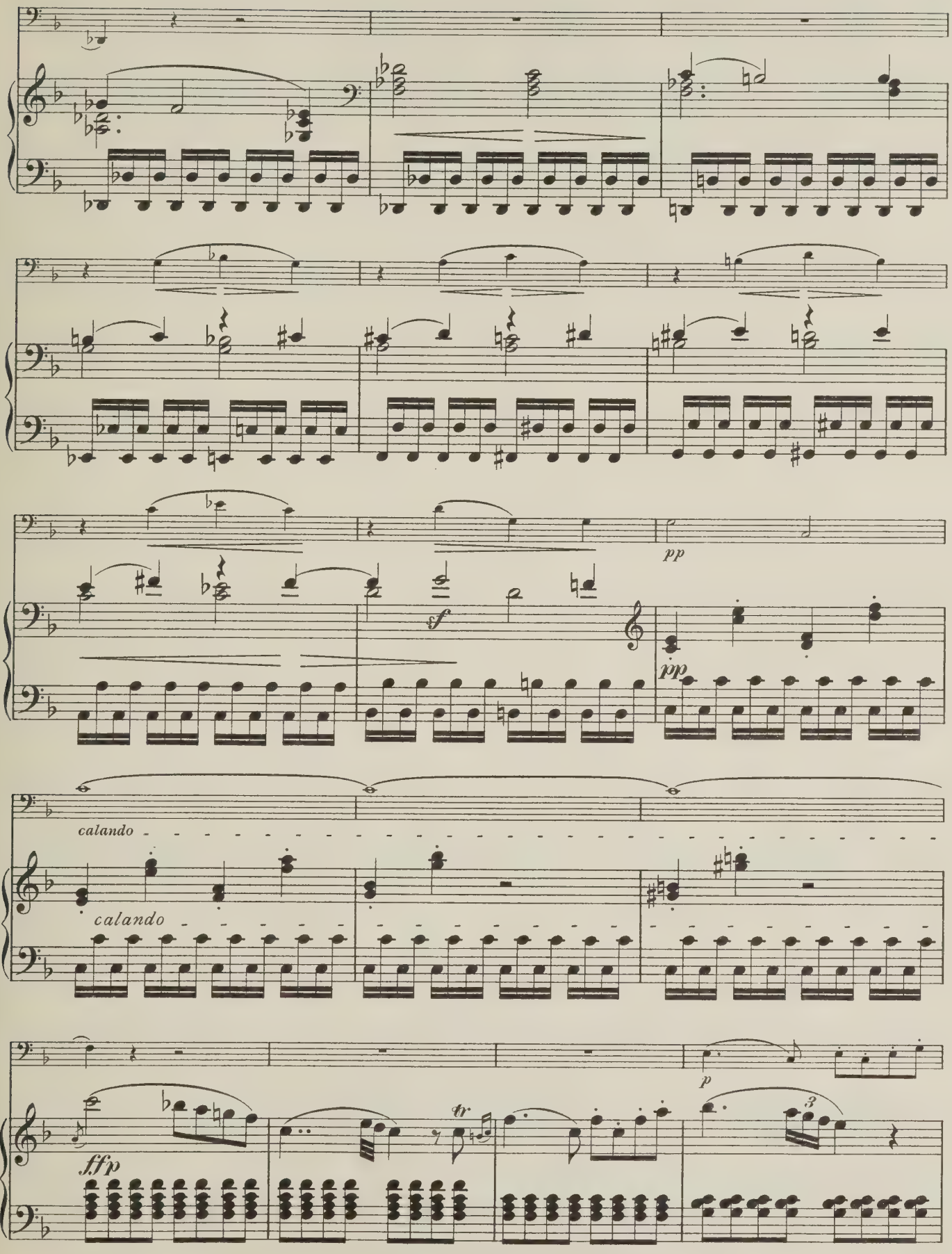
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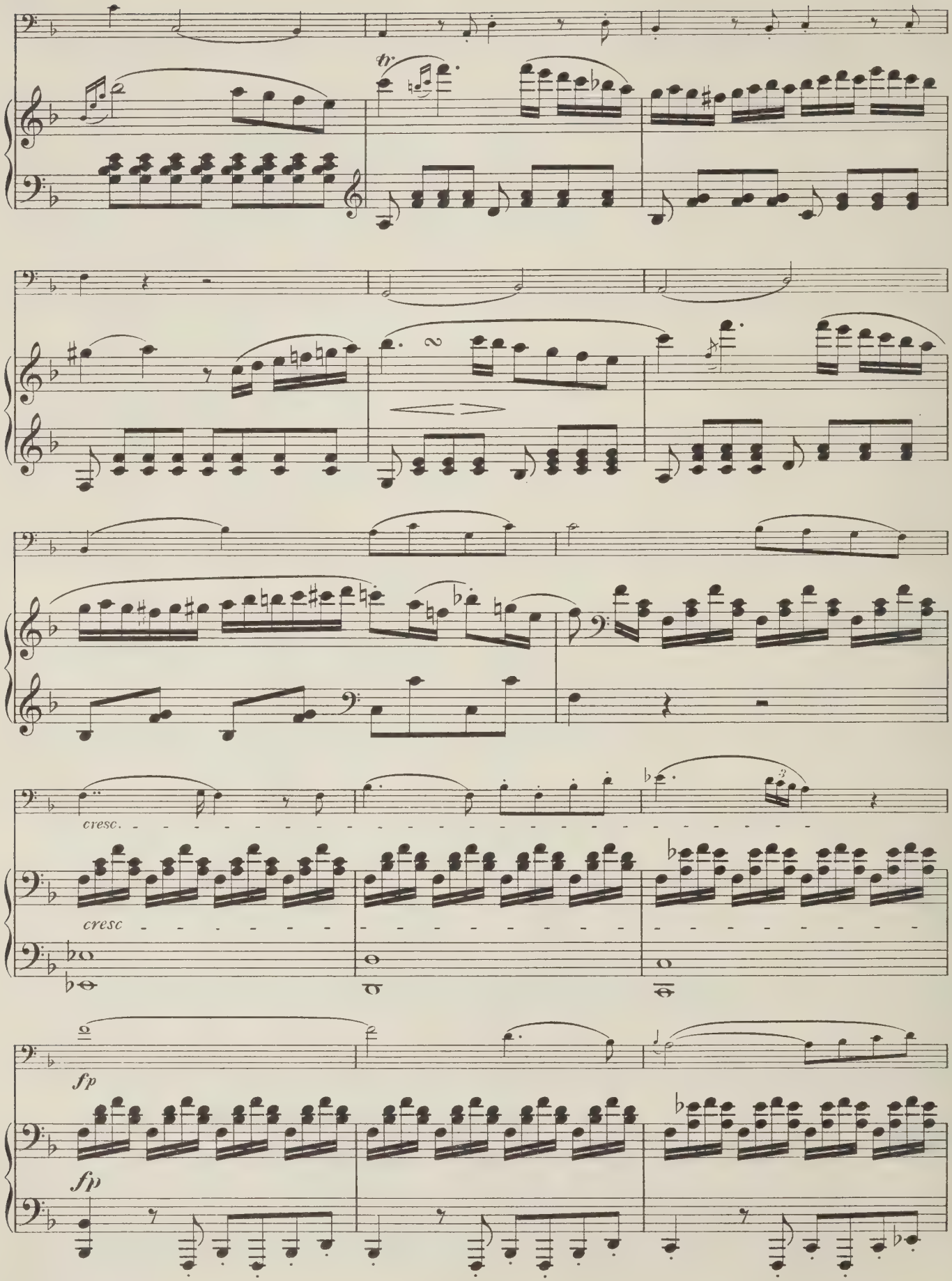
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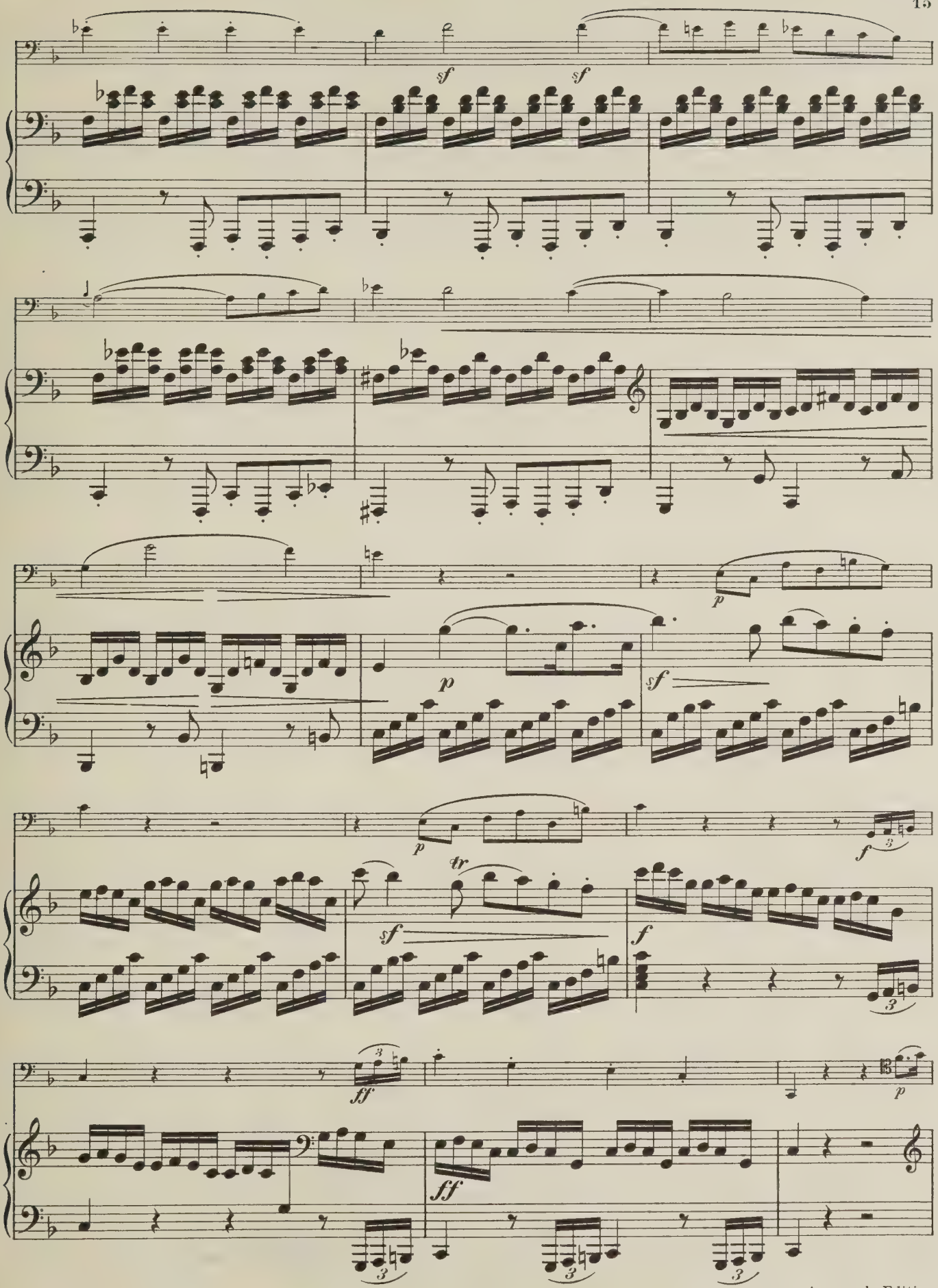
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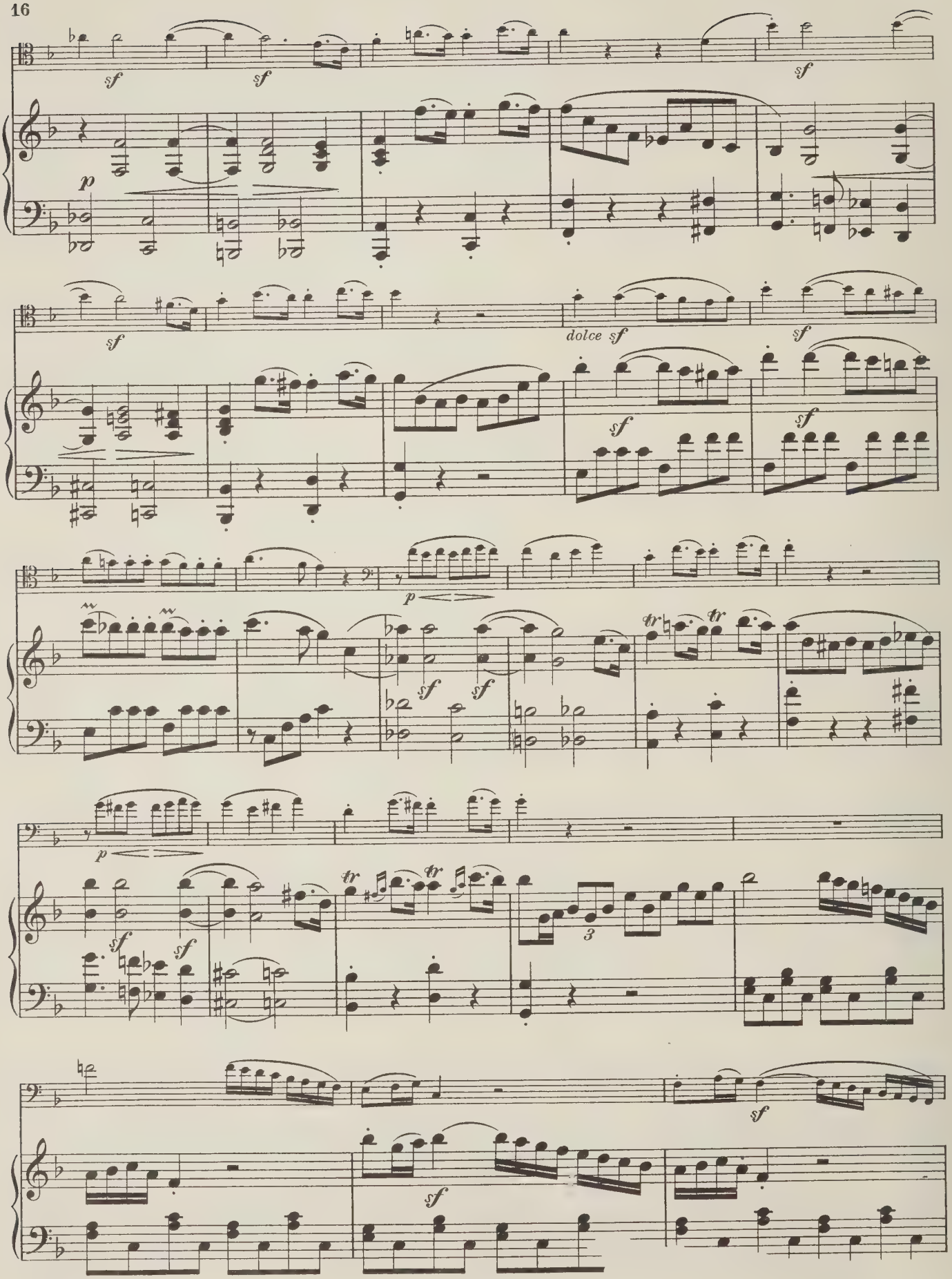
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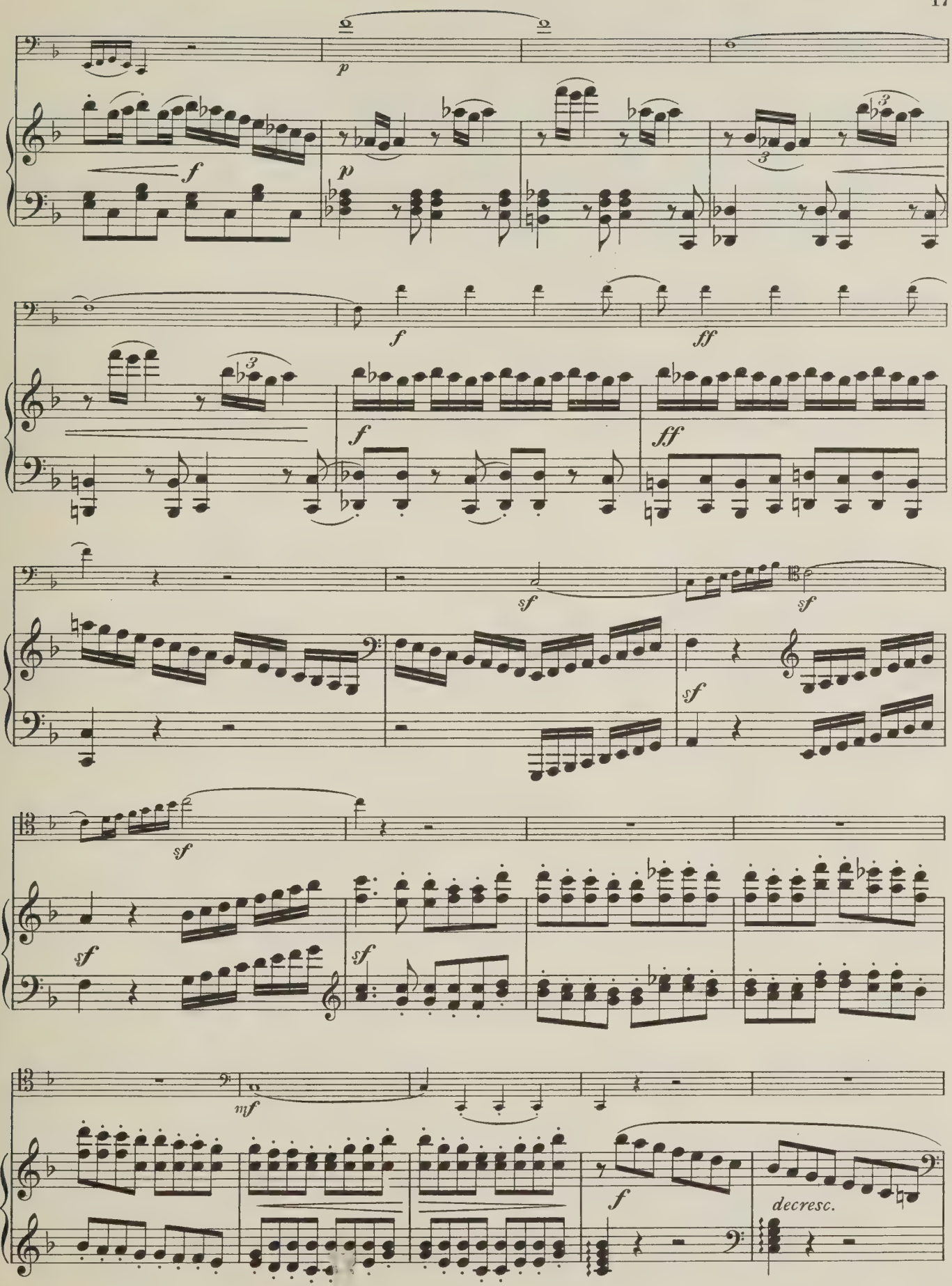
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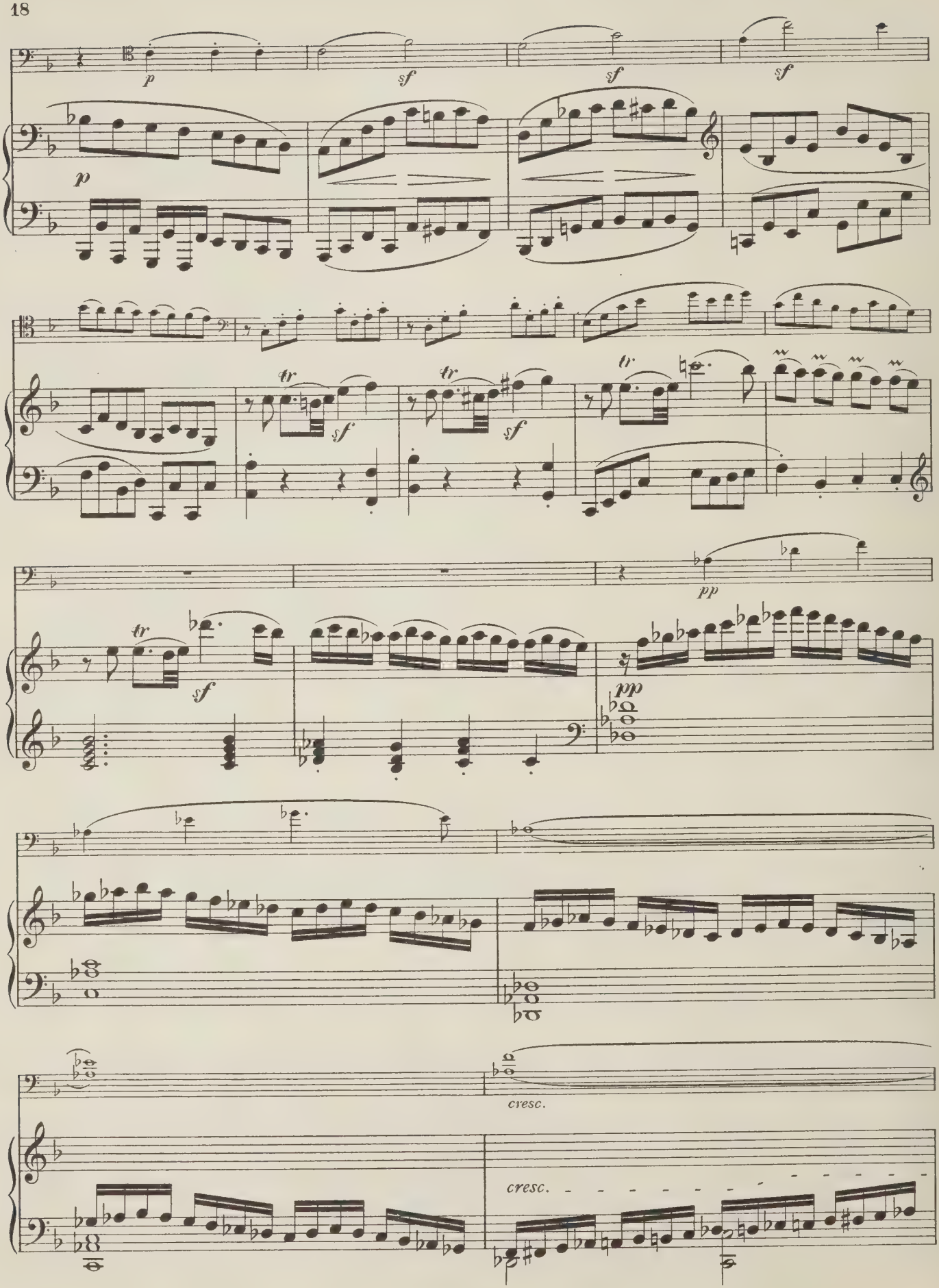
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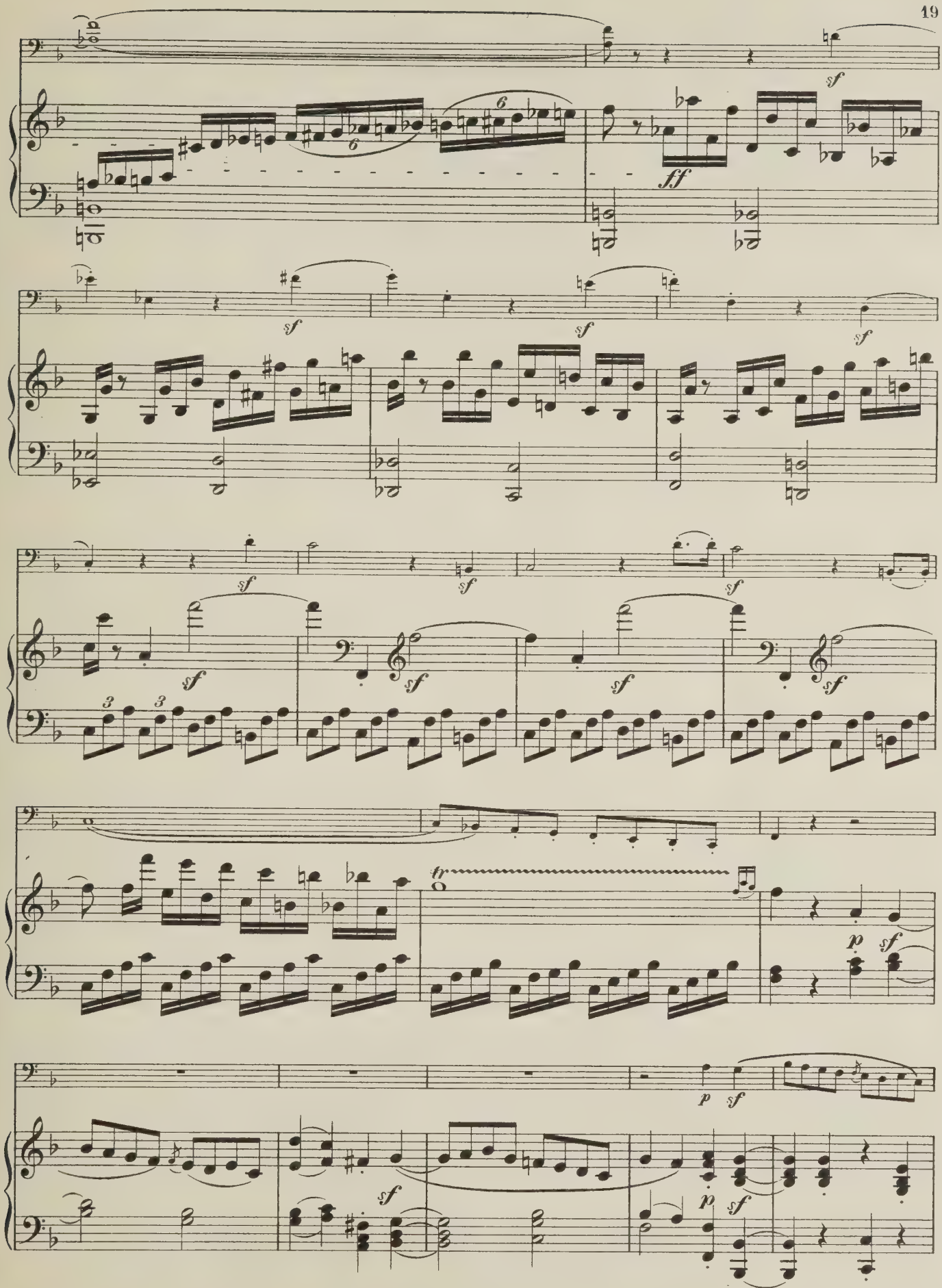
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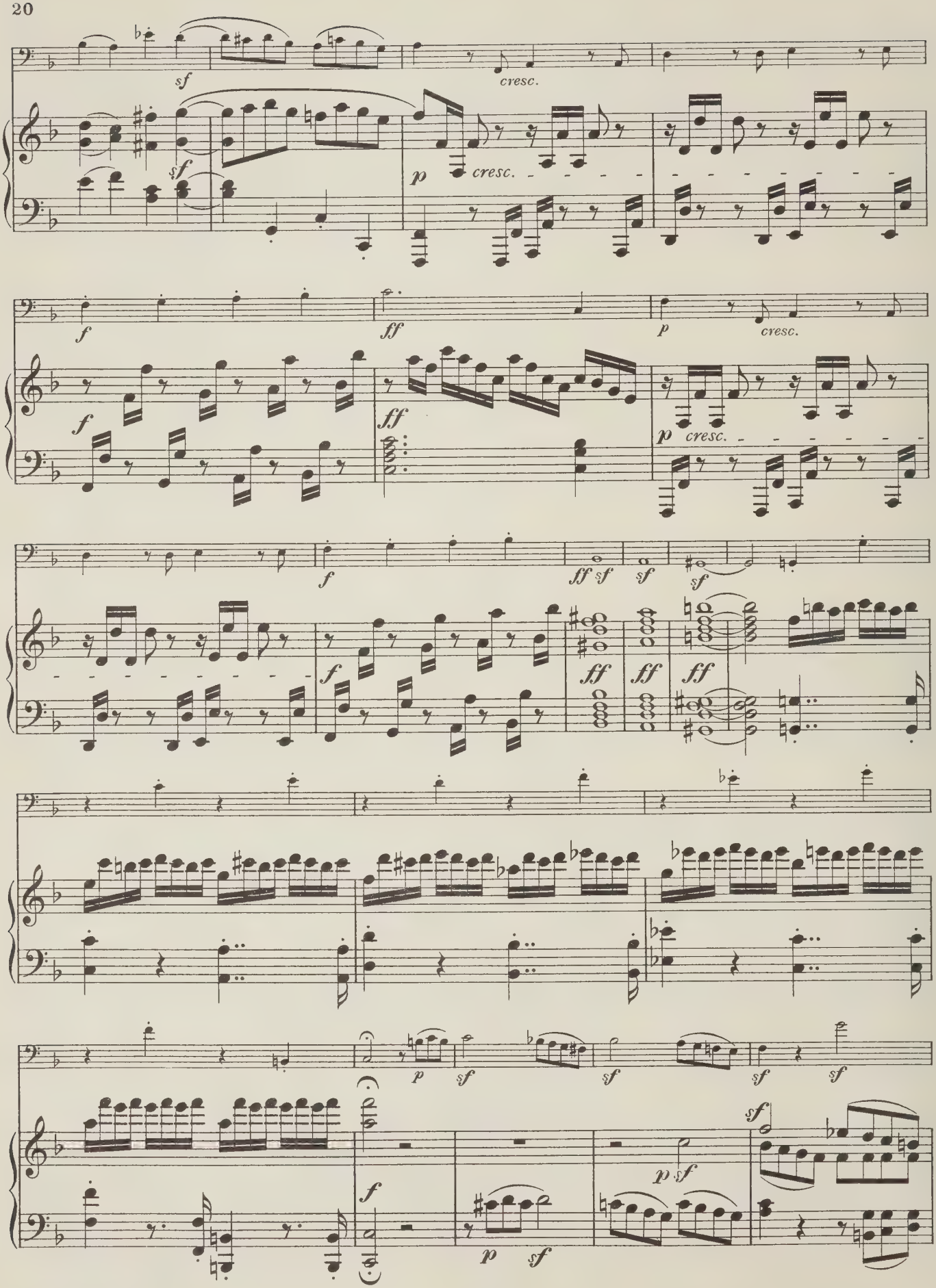
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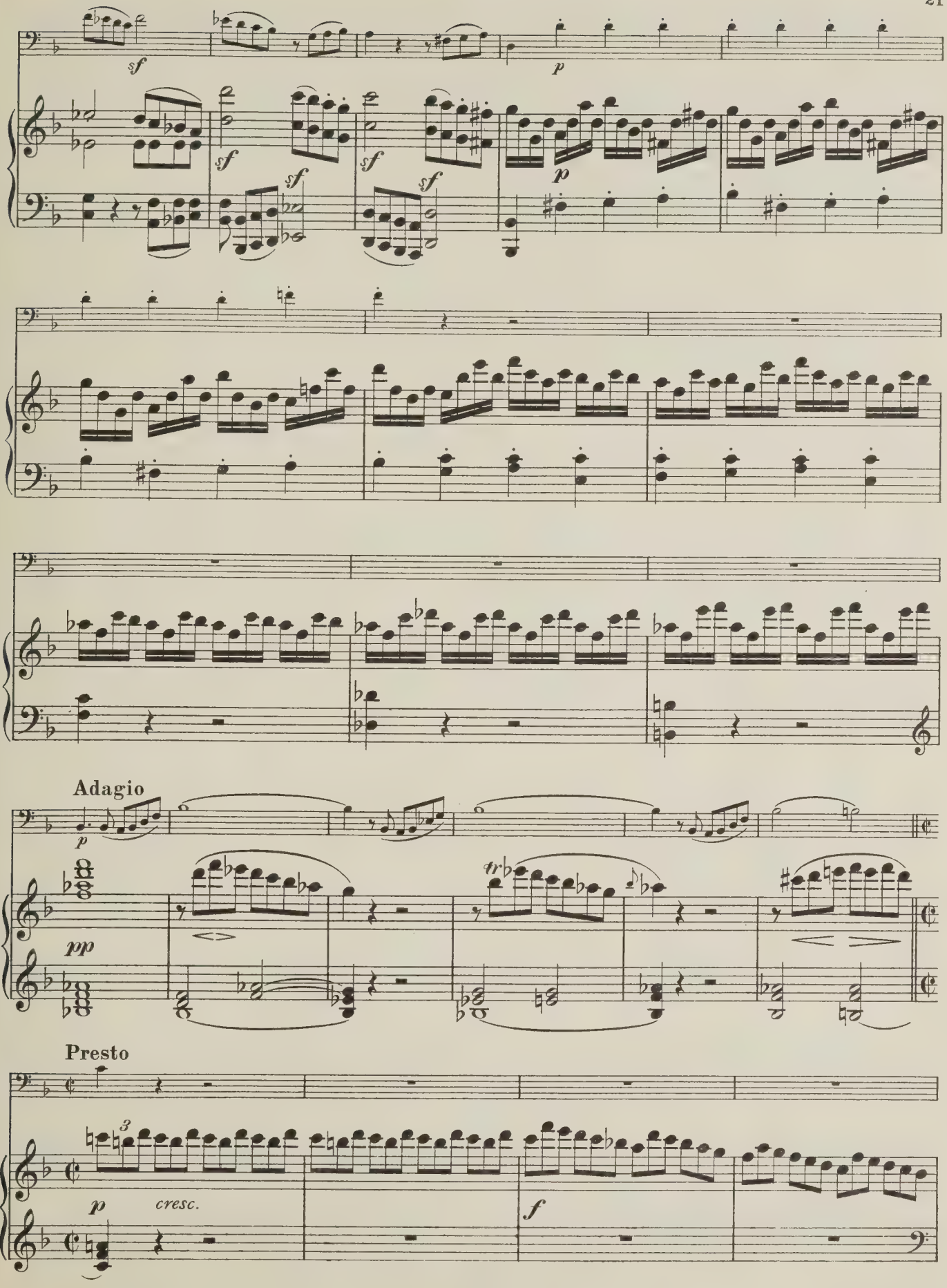
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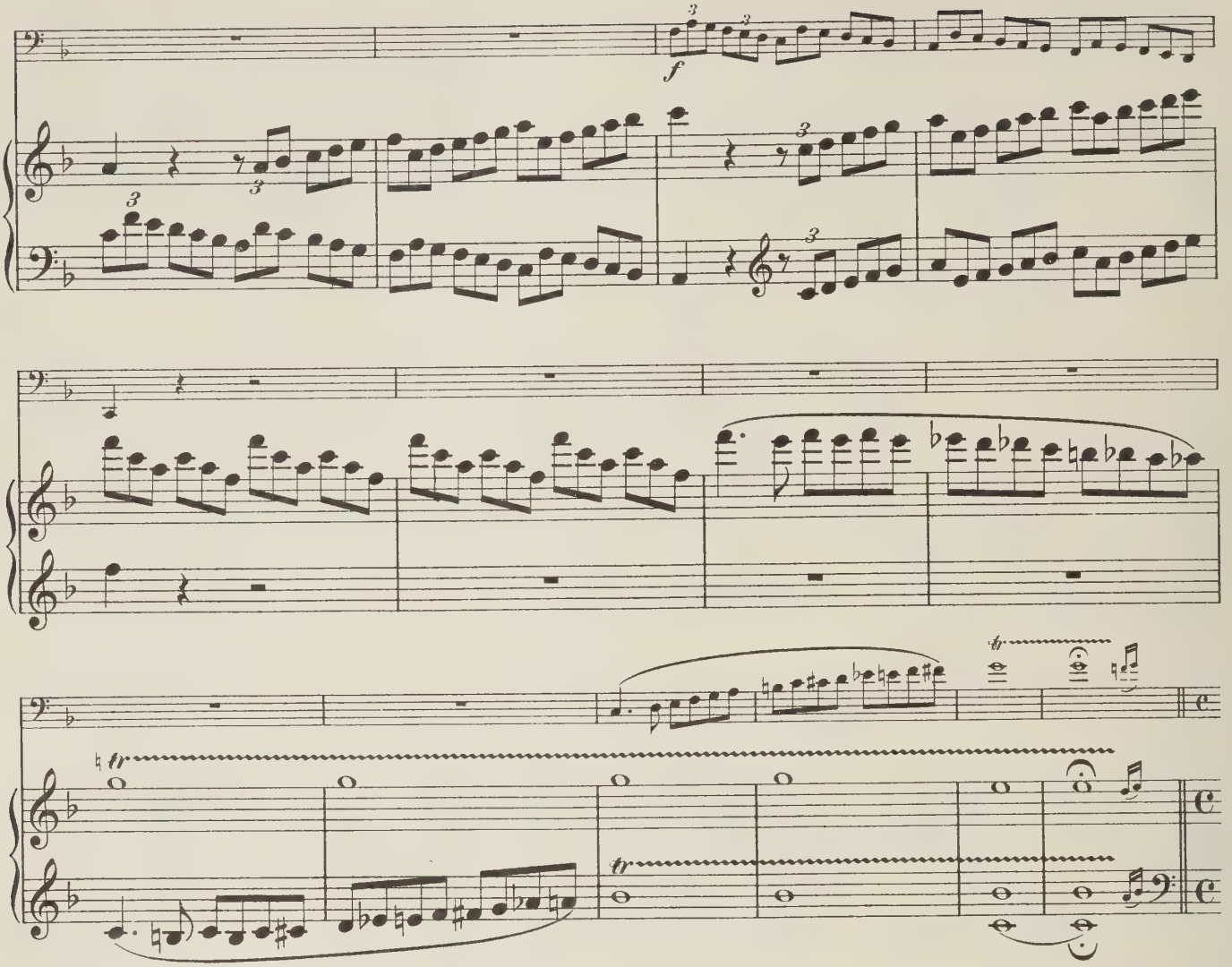

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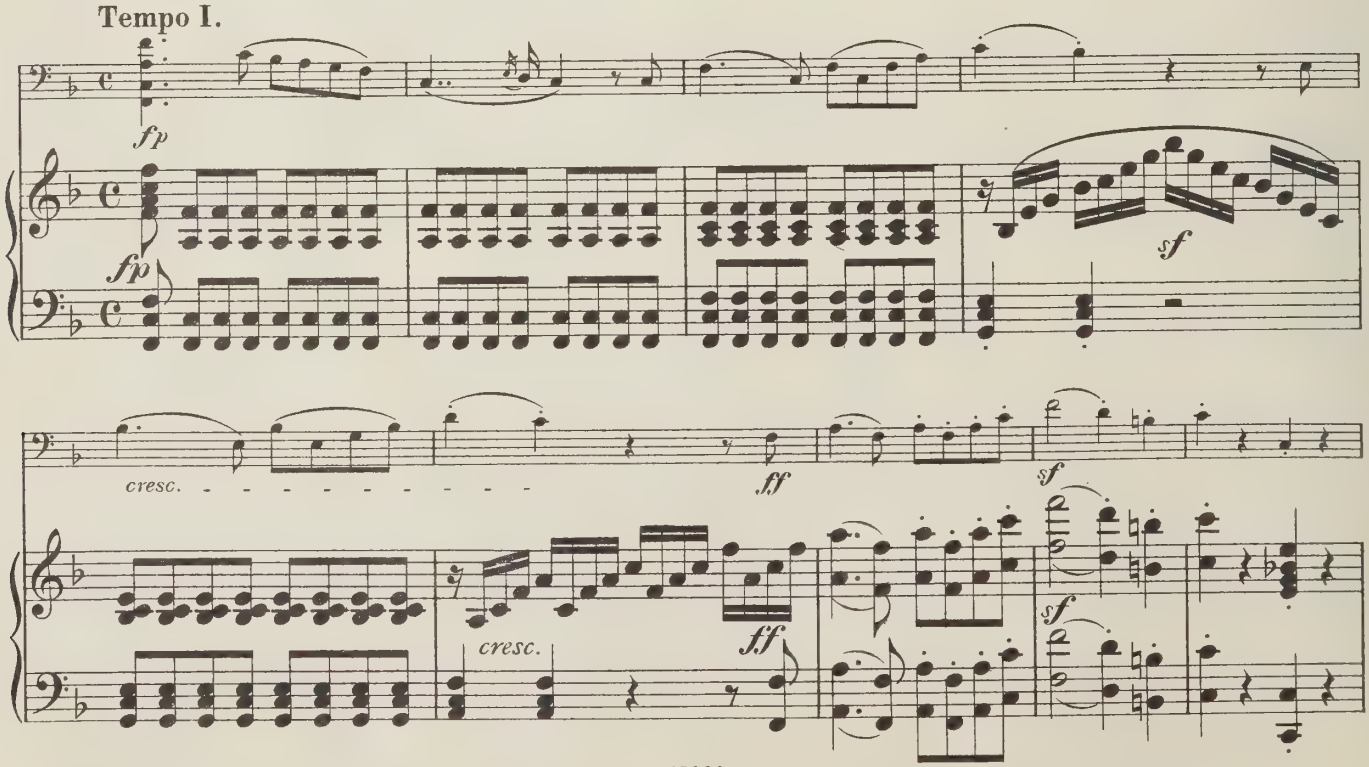

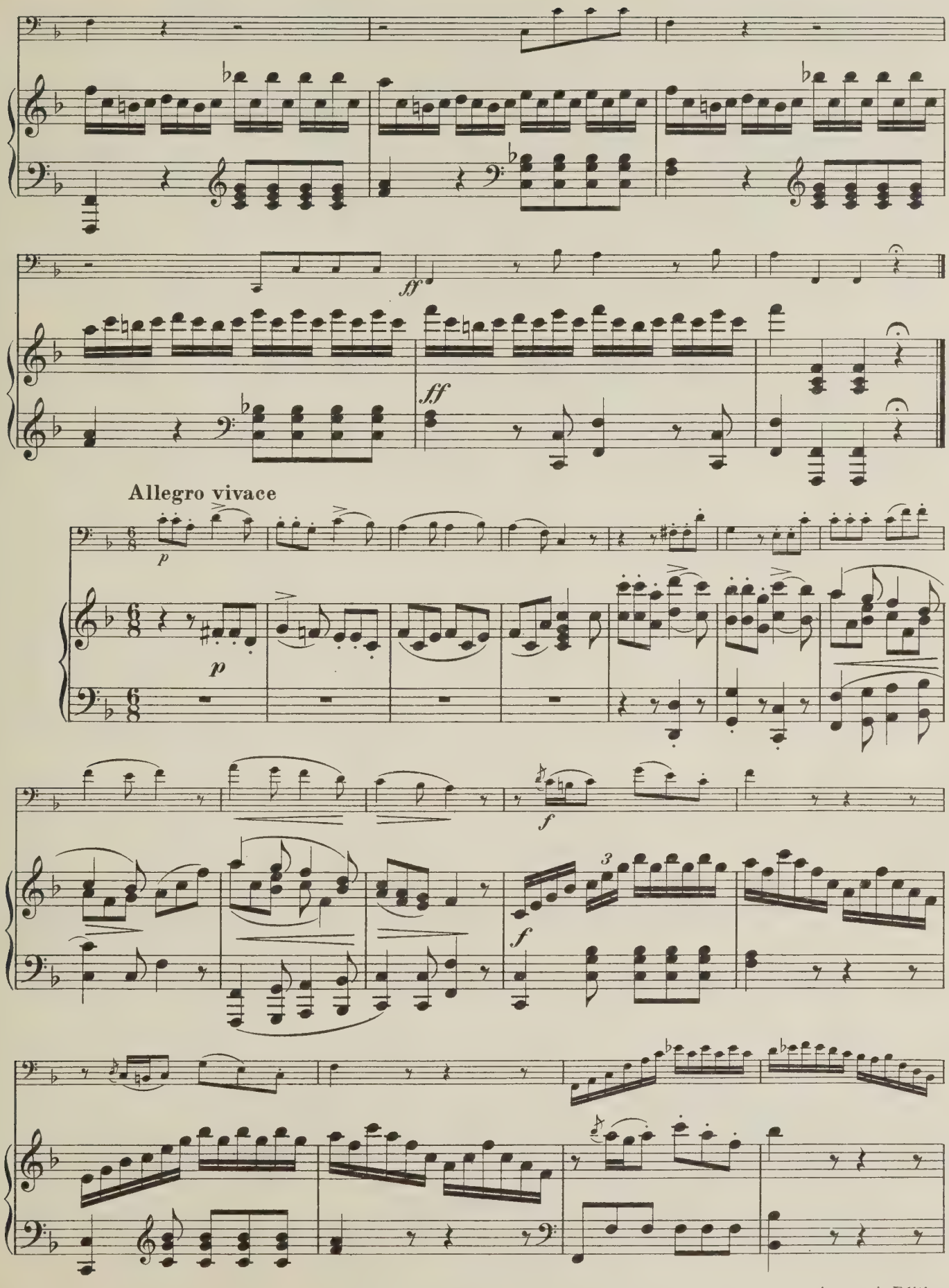
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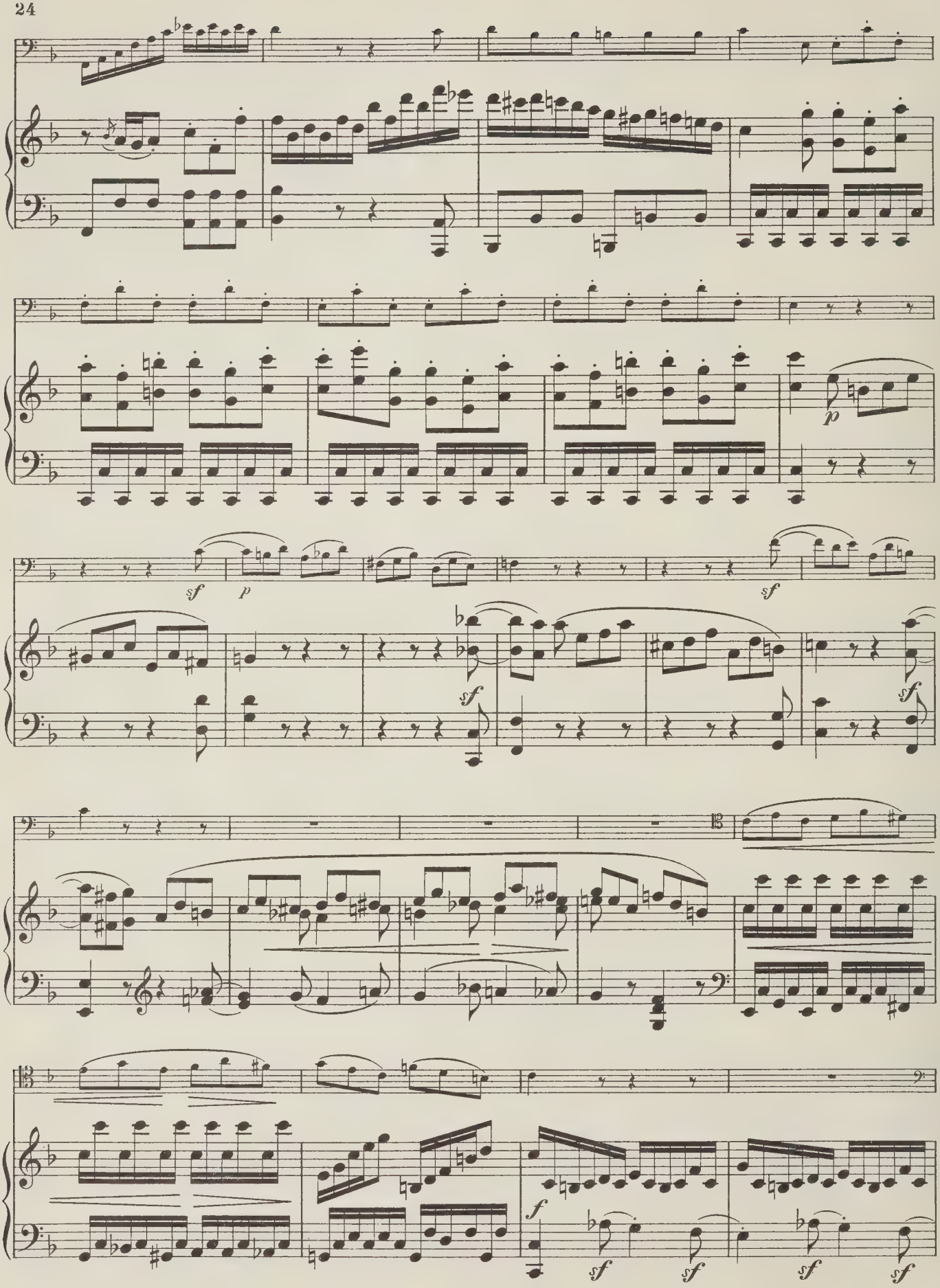
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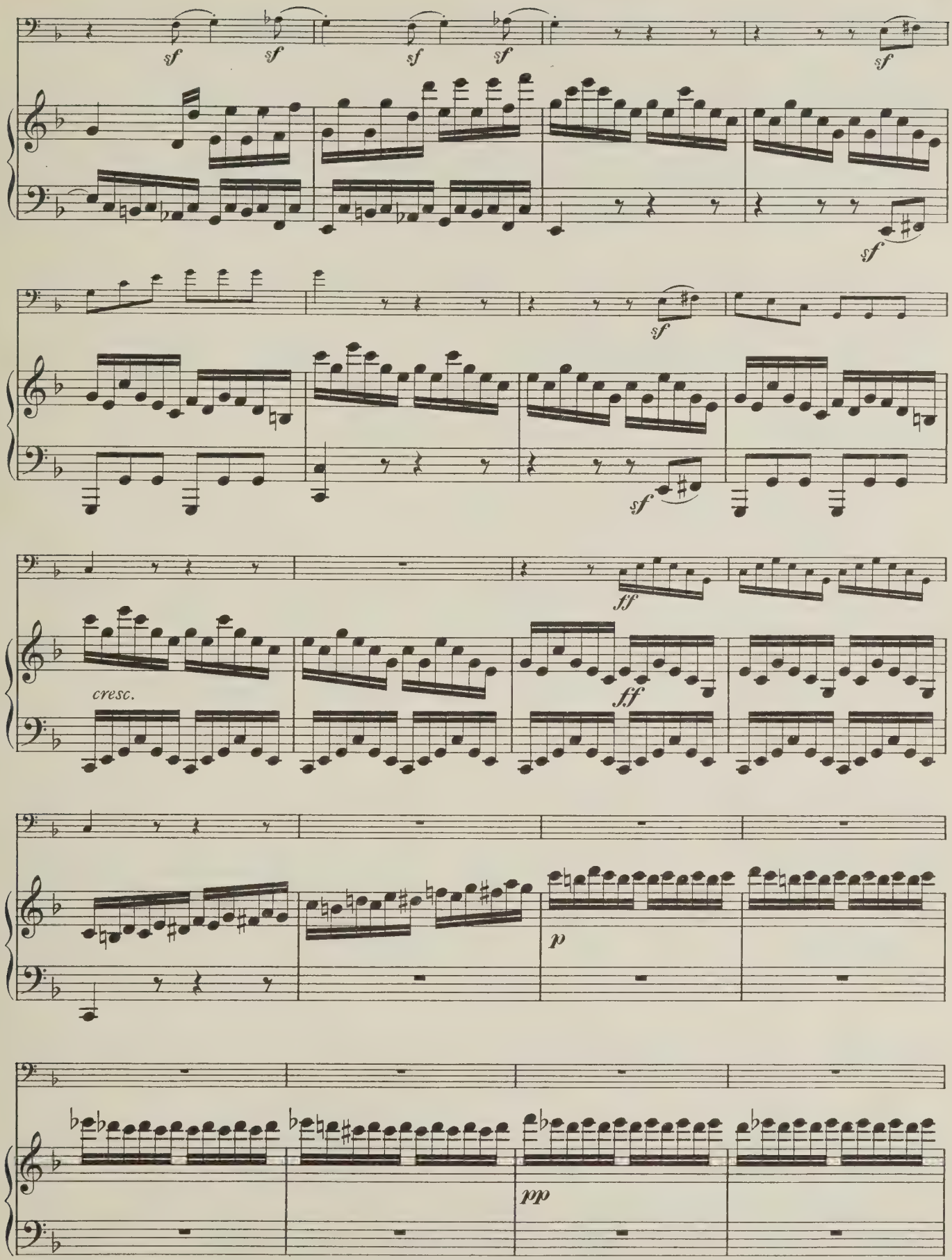
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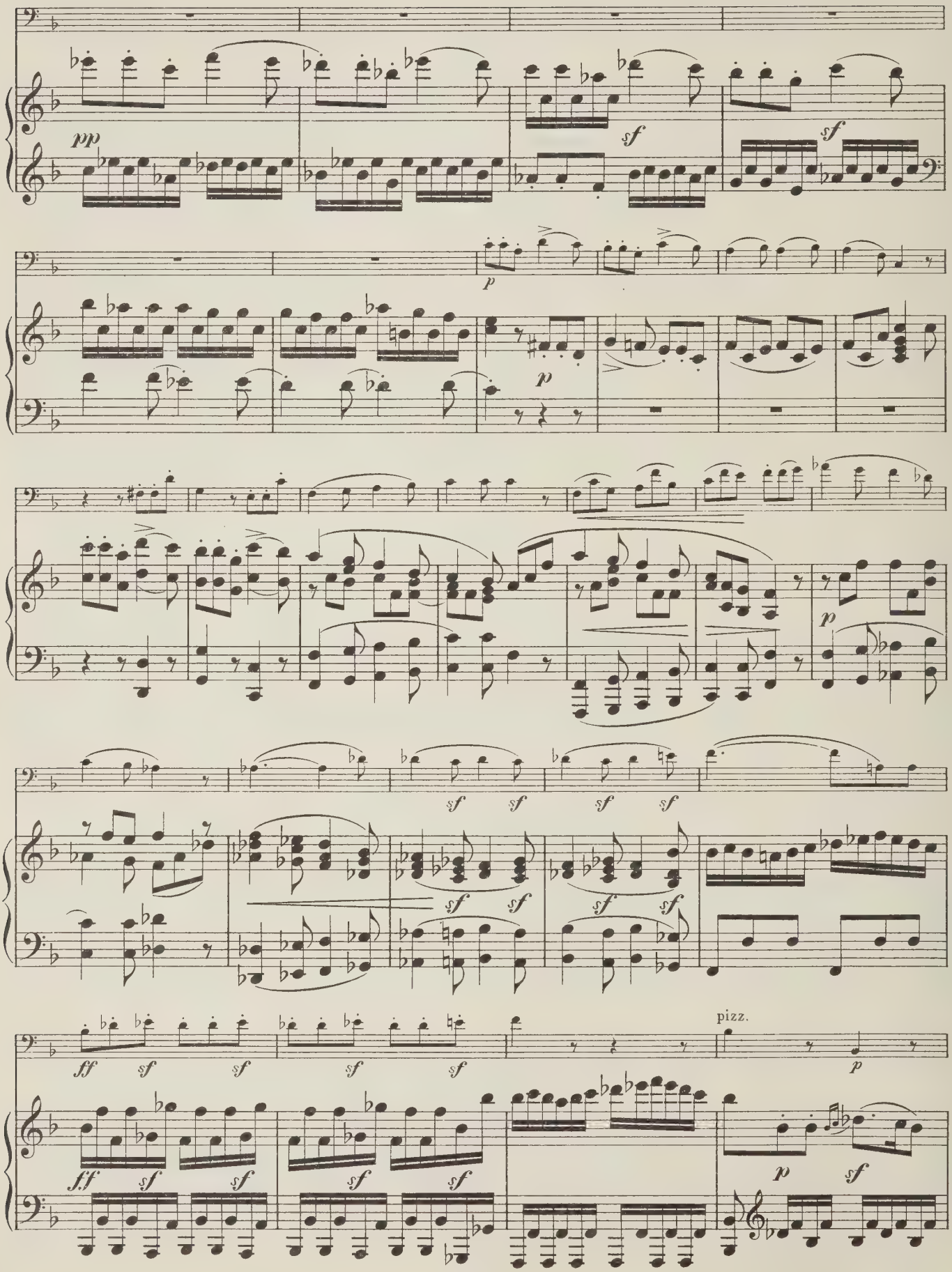
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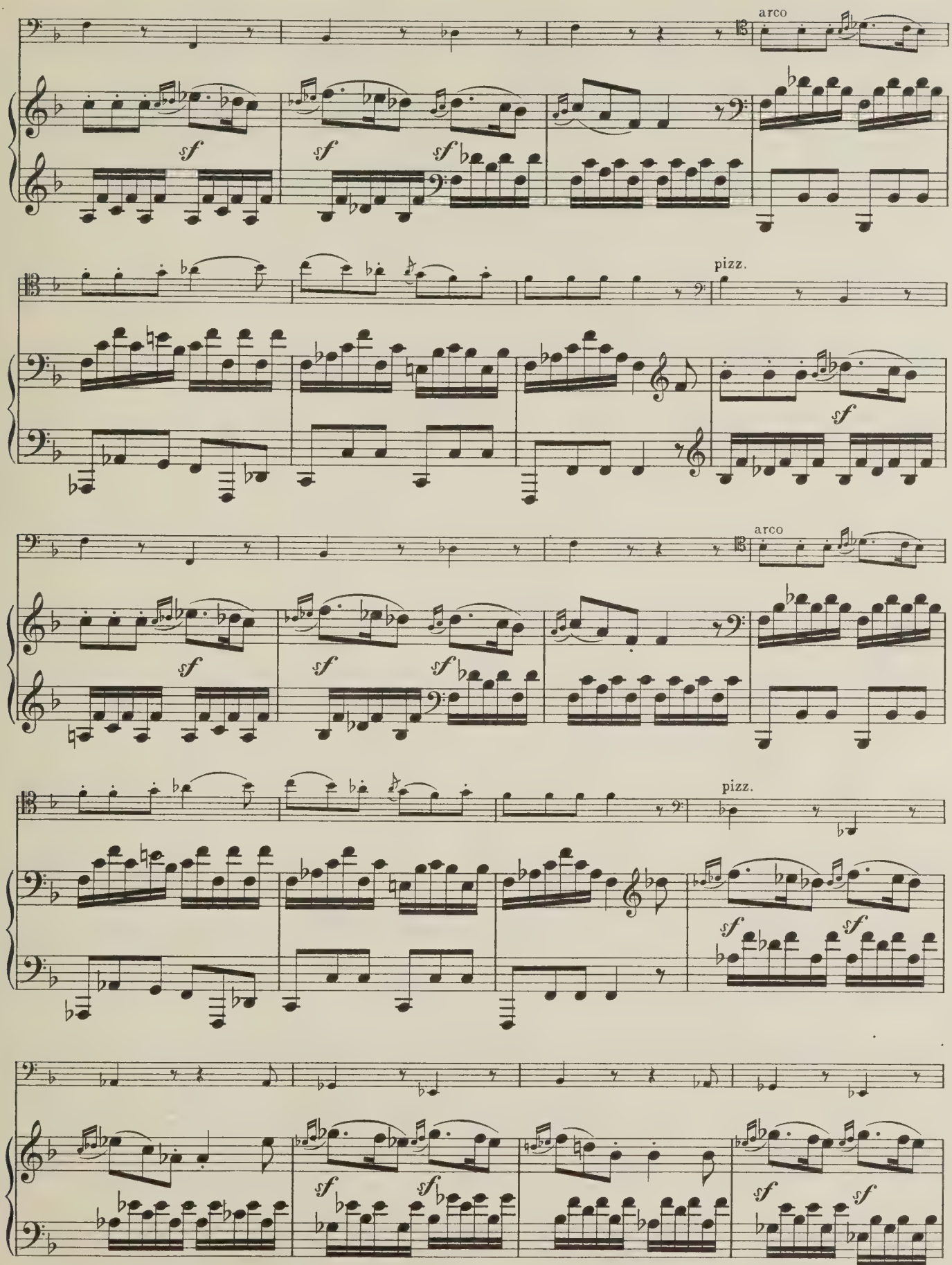
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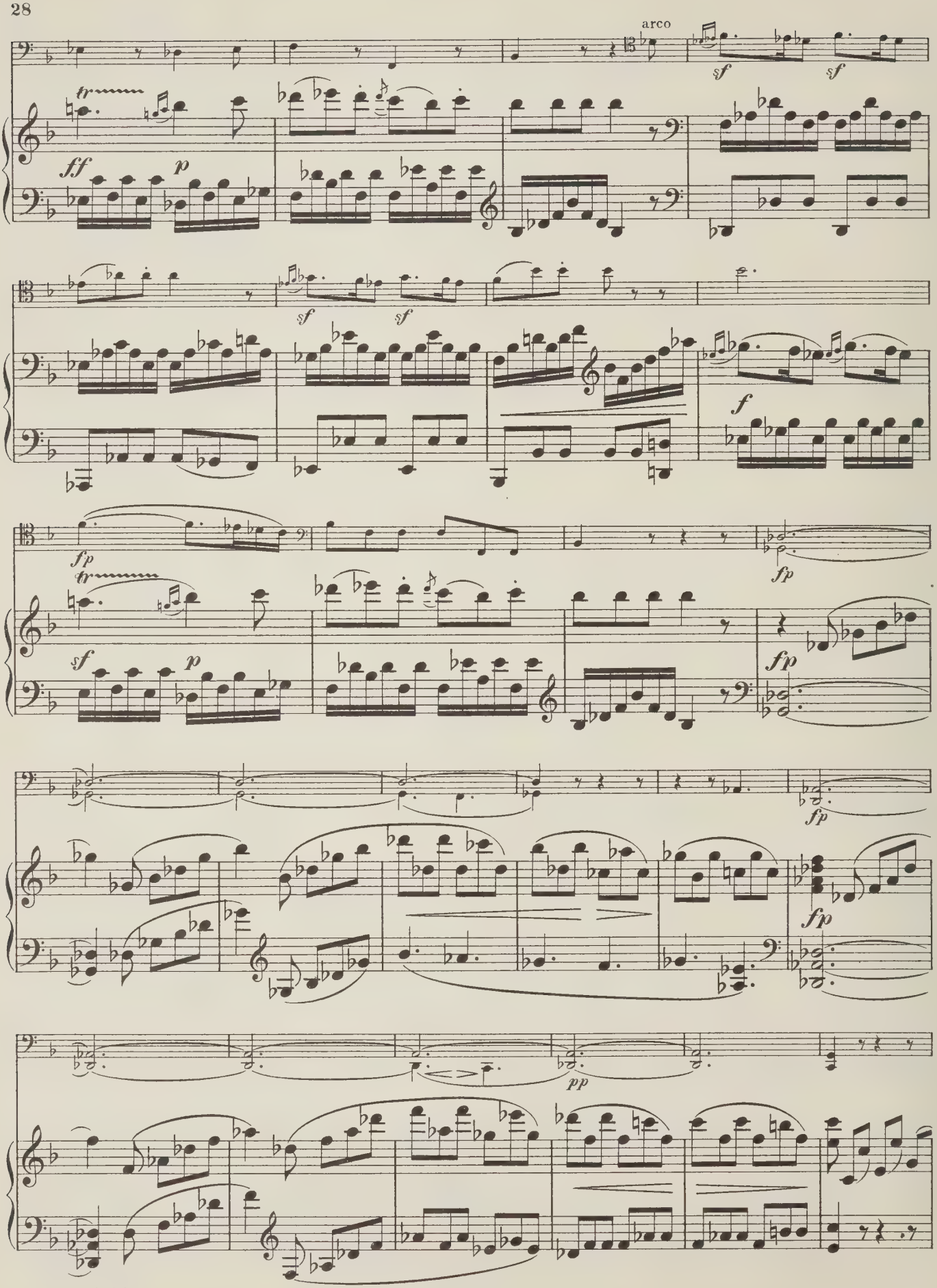
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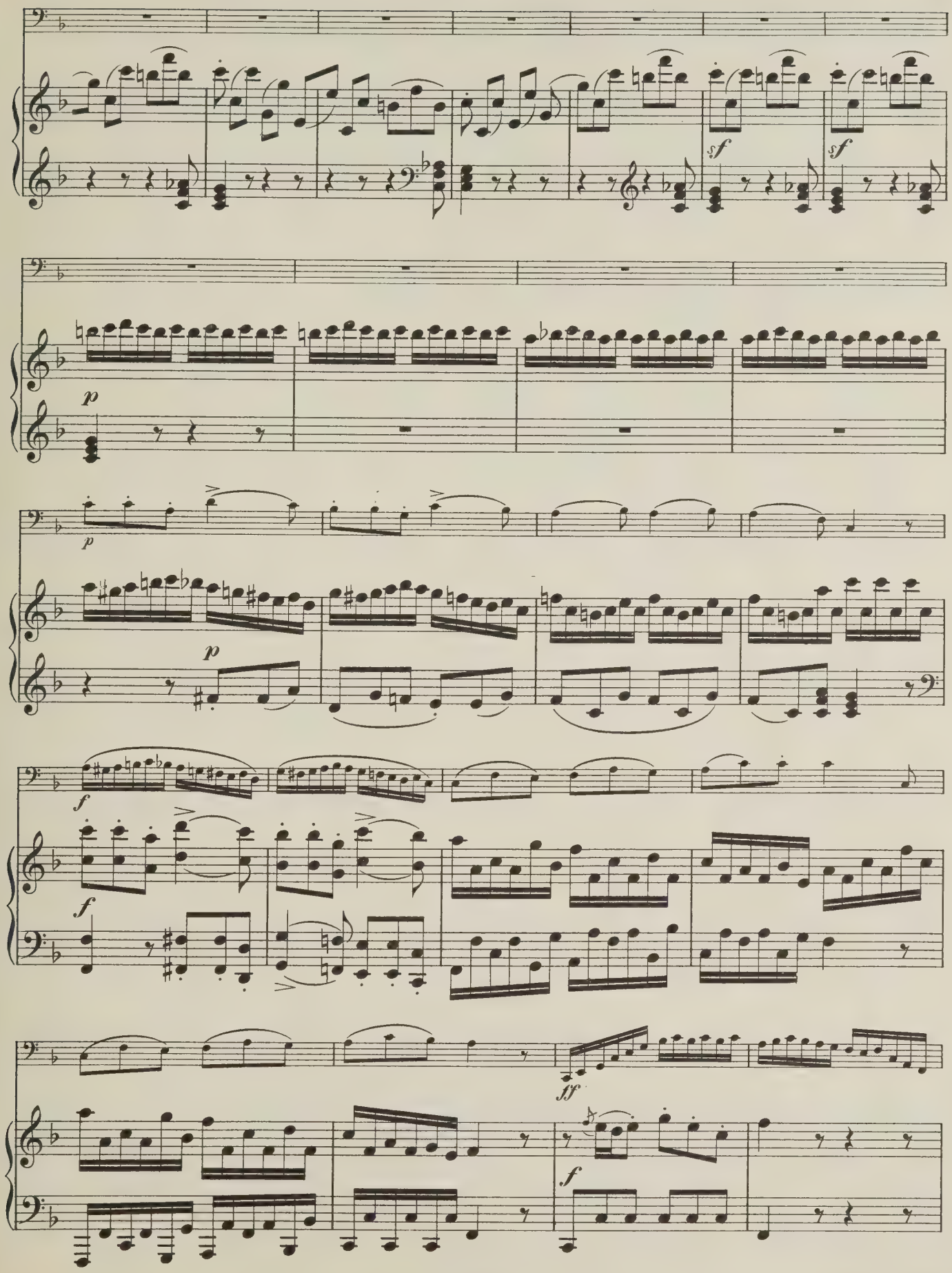
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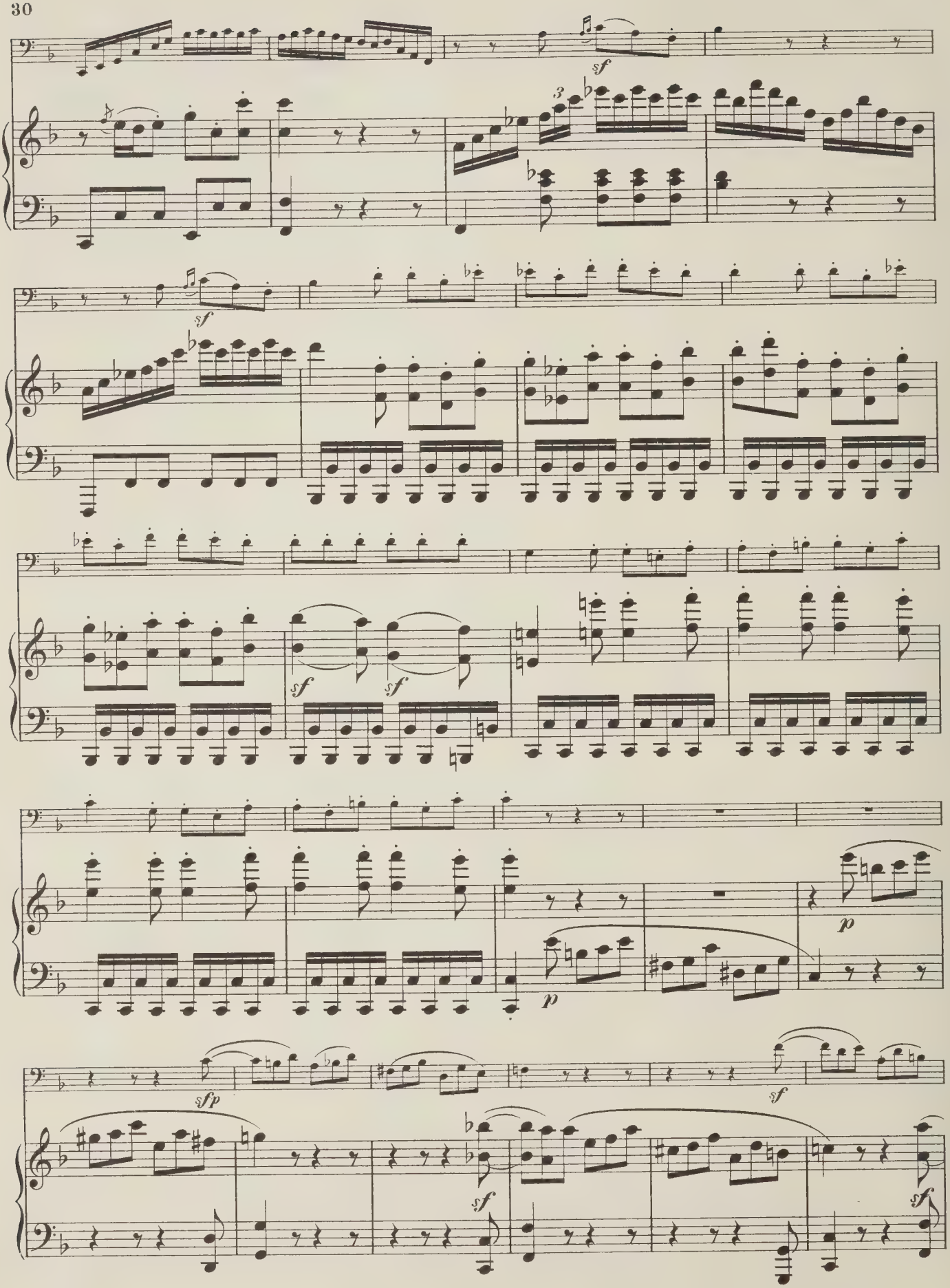
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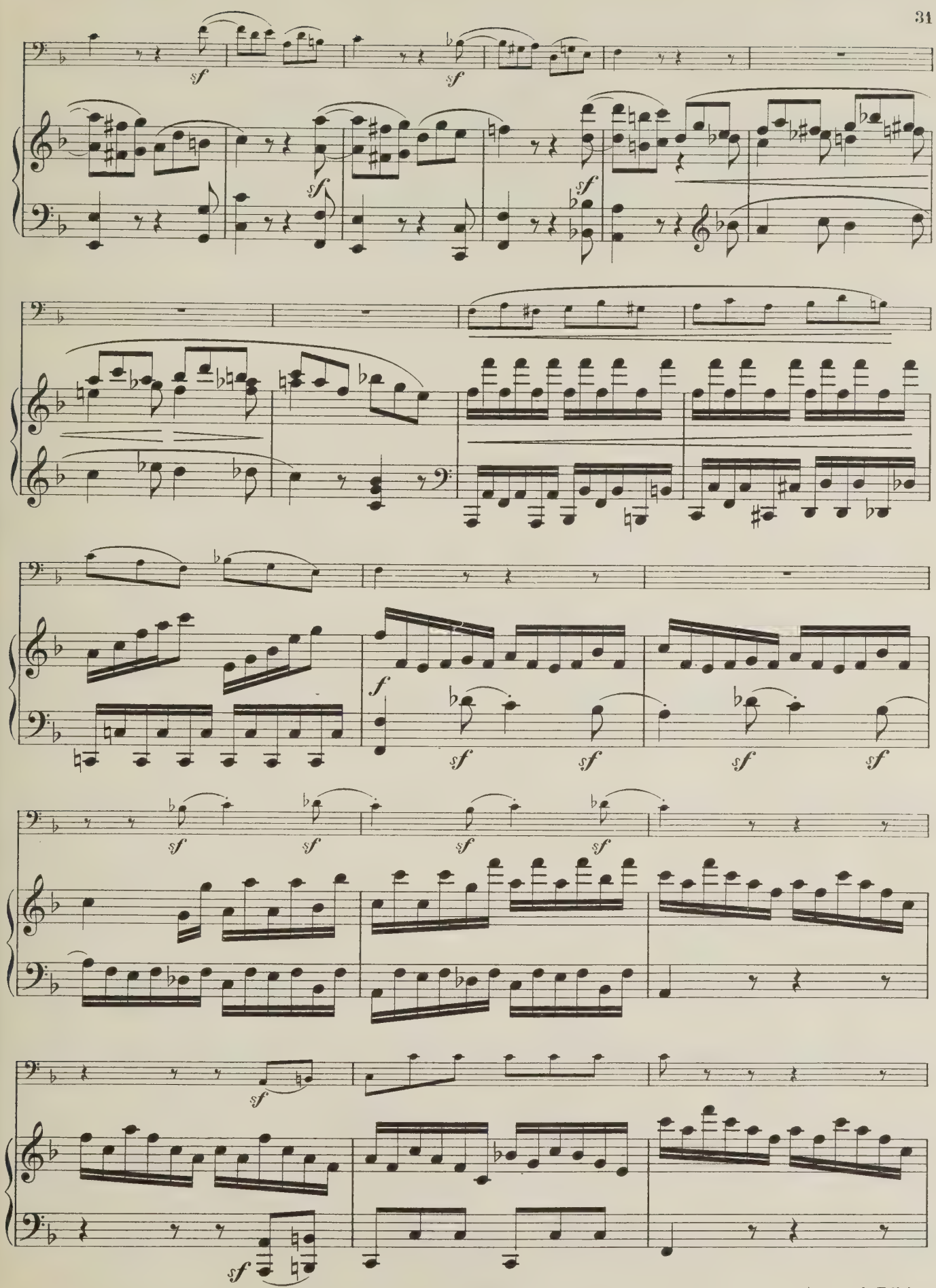

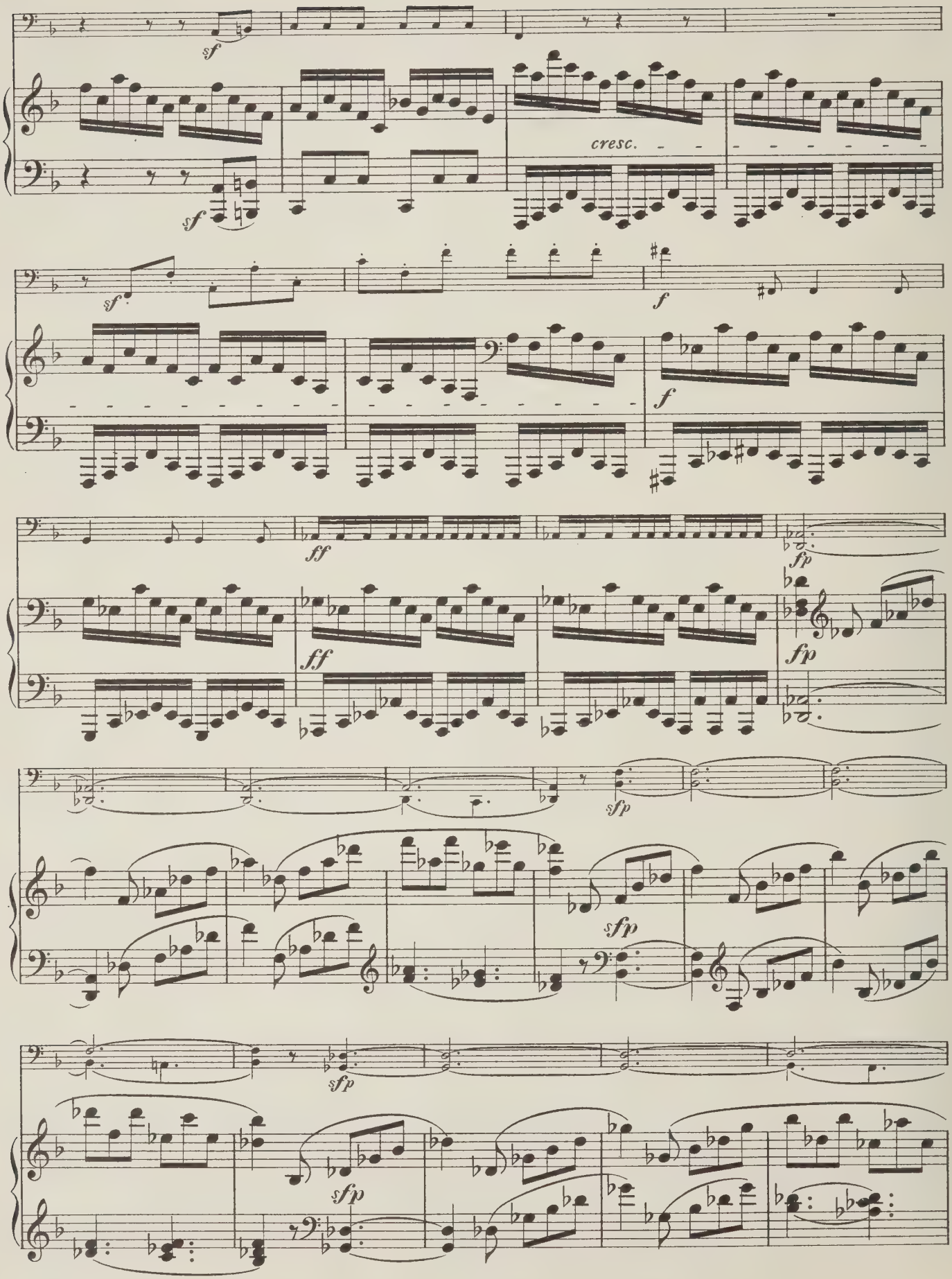
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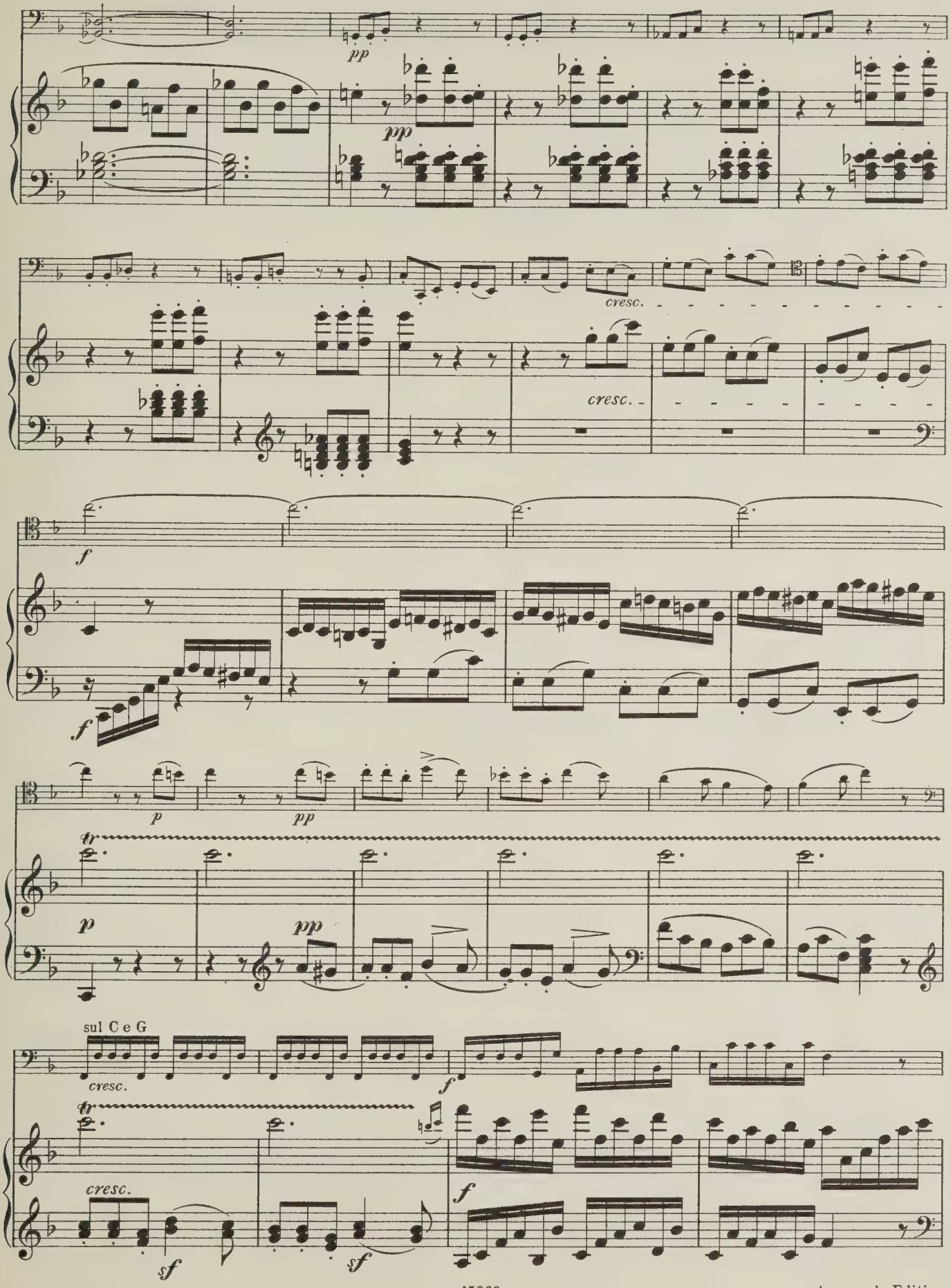
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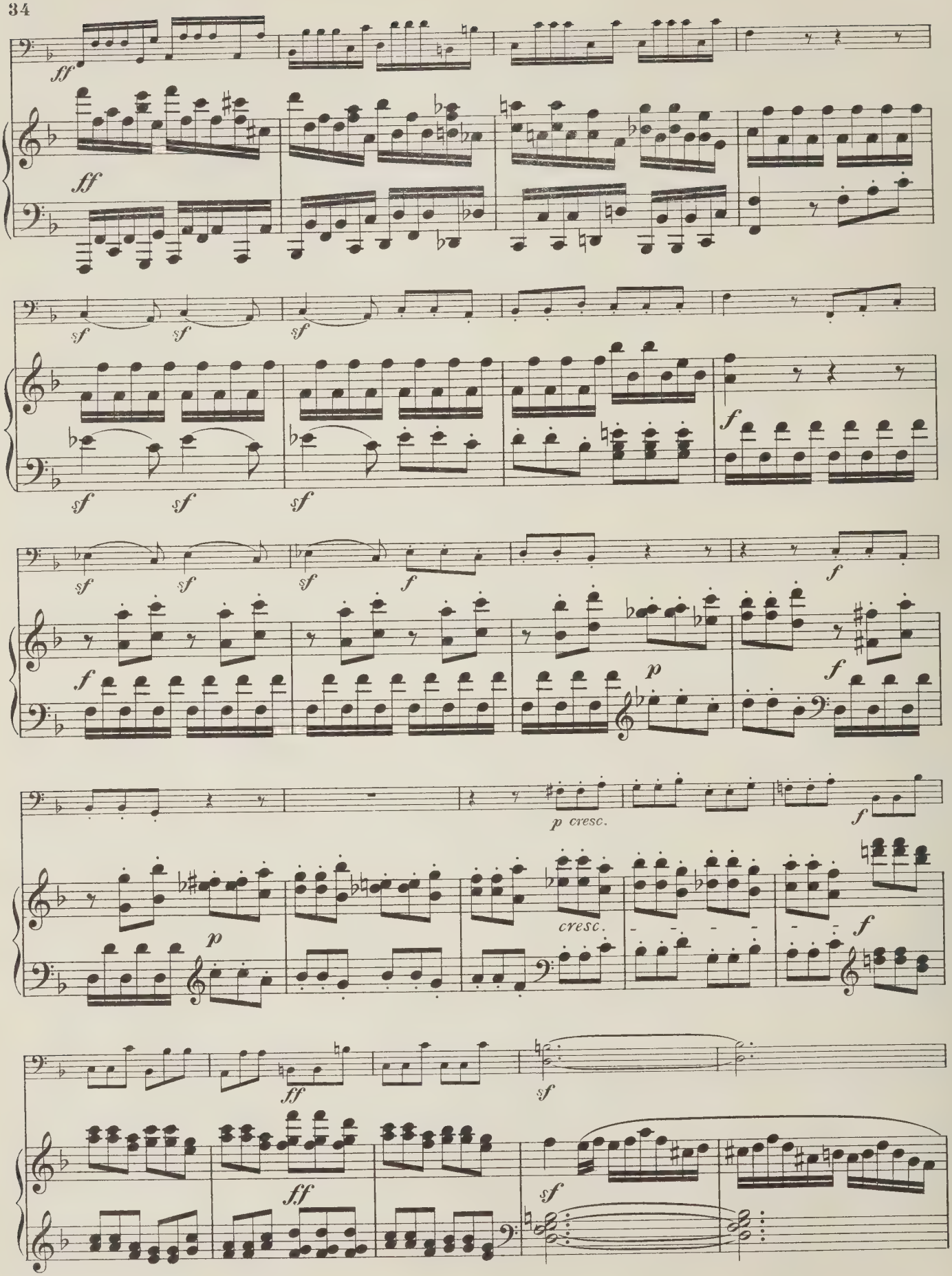
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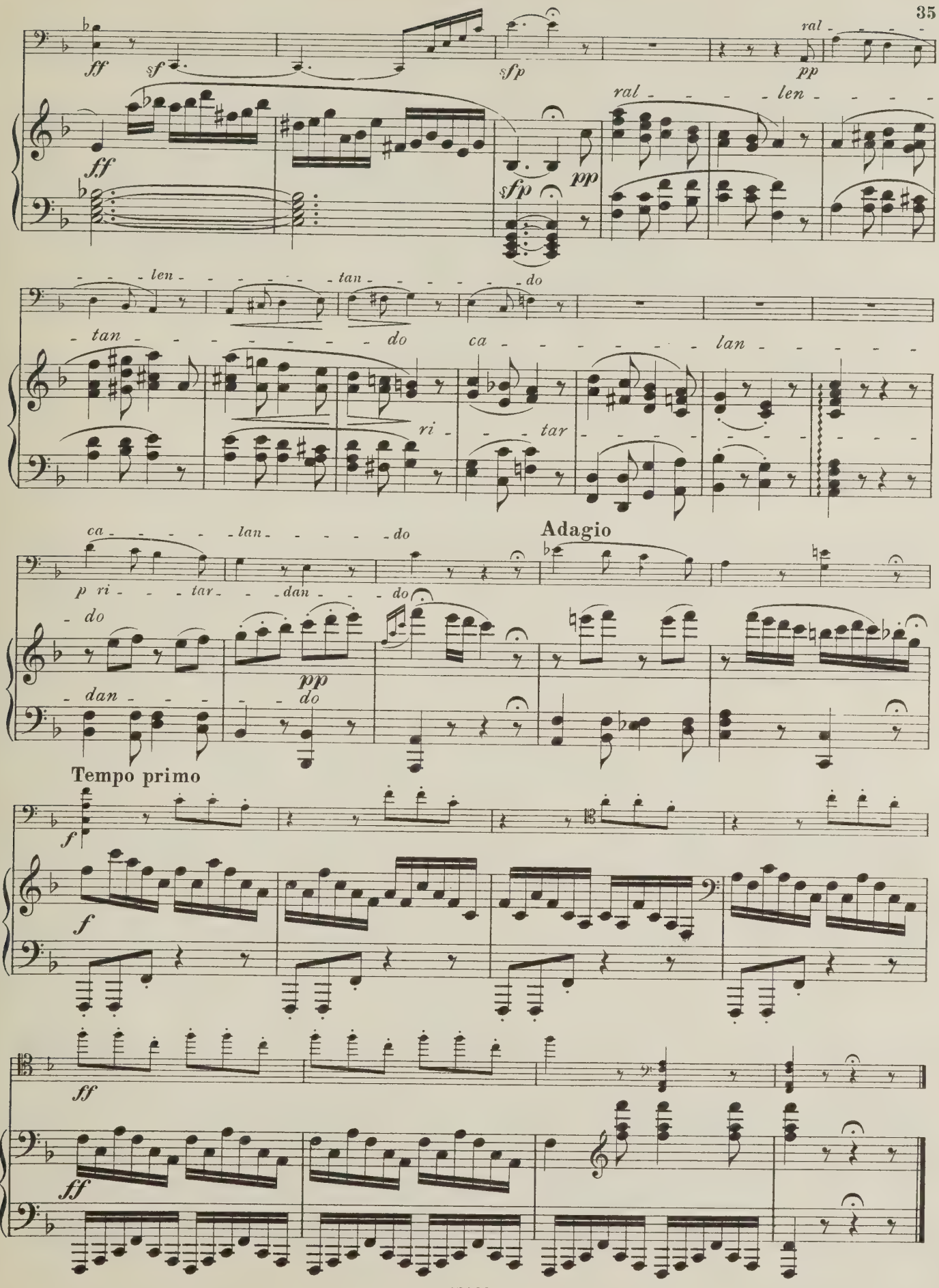
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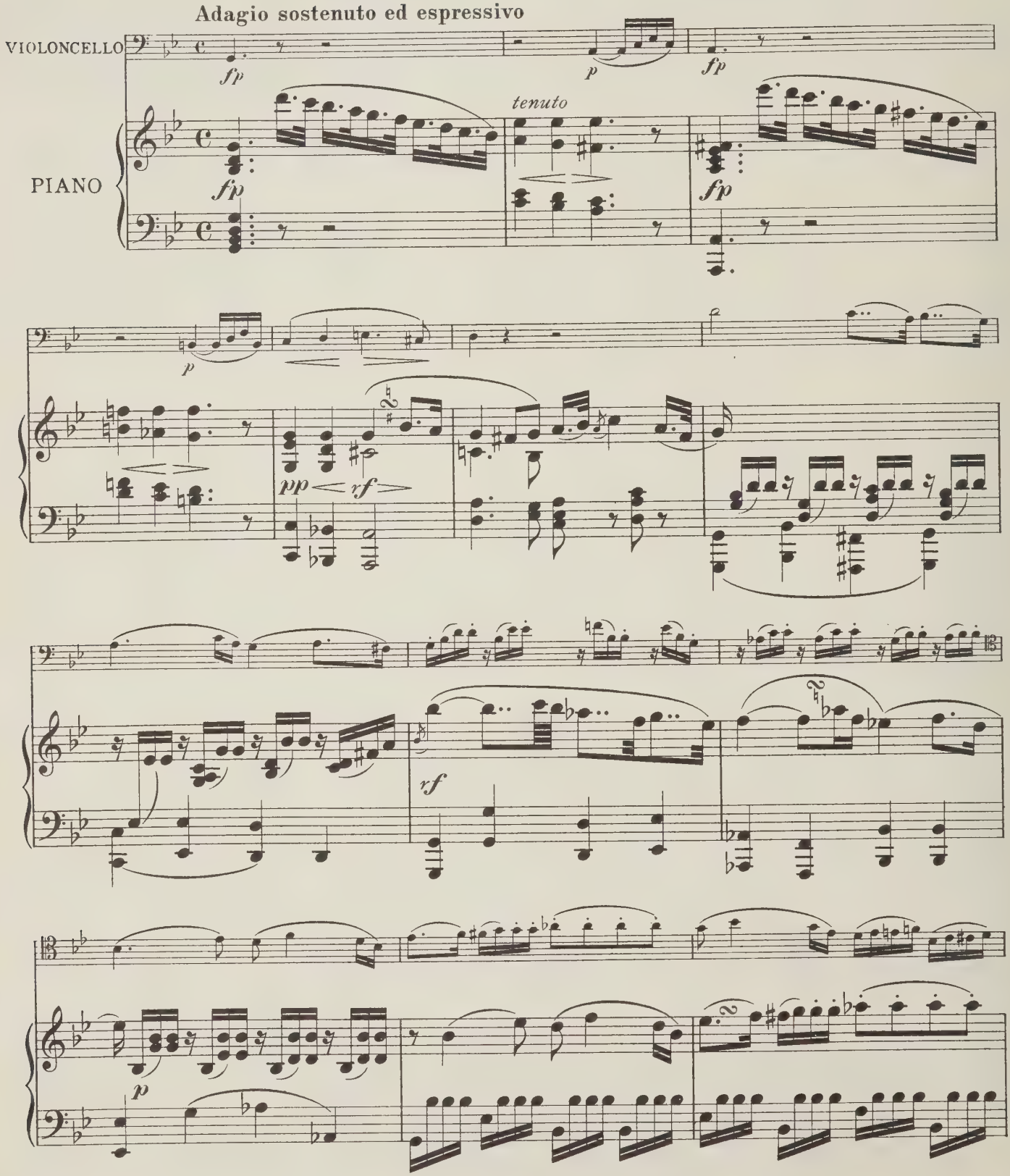
SONATA

Edited by Donald F. Tovey

Beethoven Op. 5, No 2



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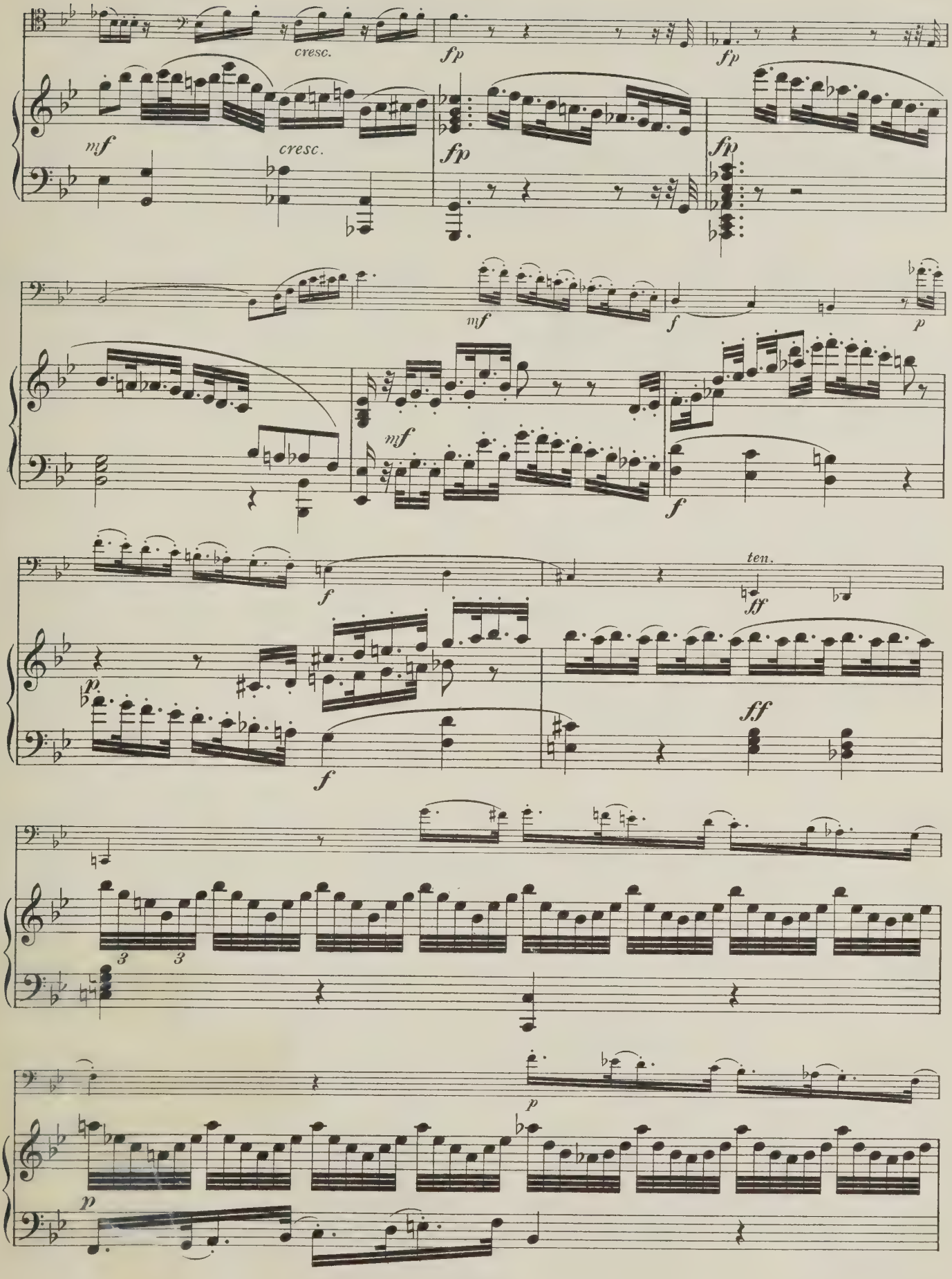
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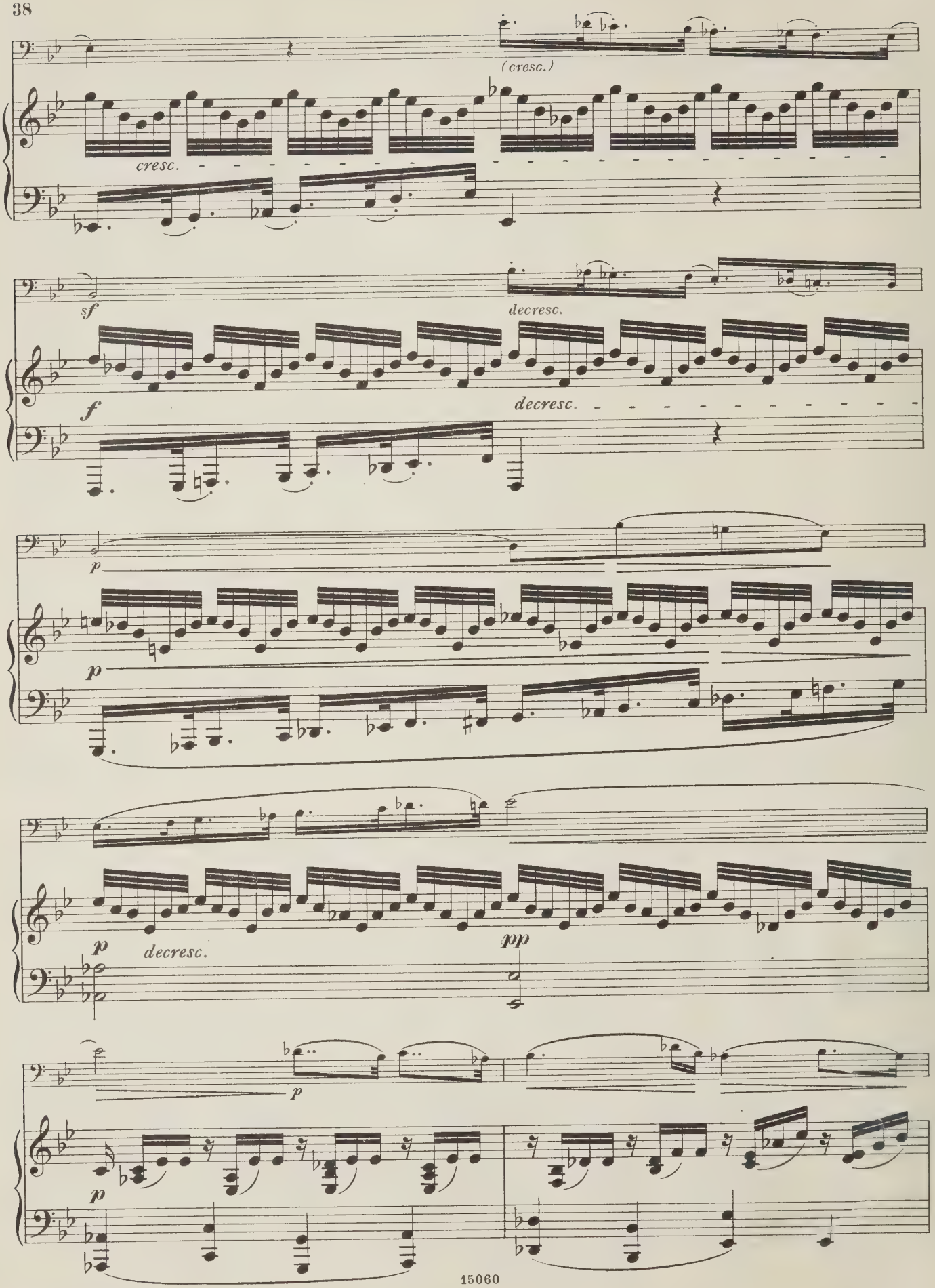

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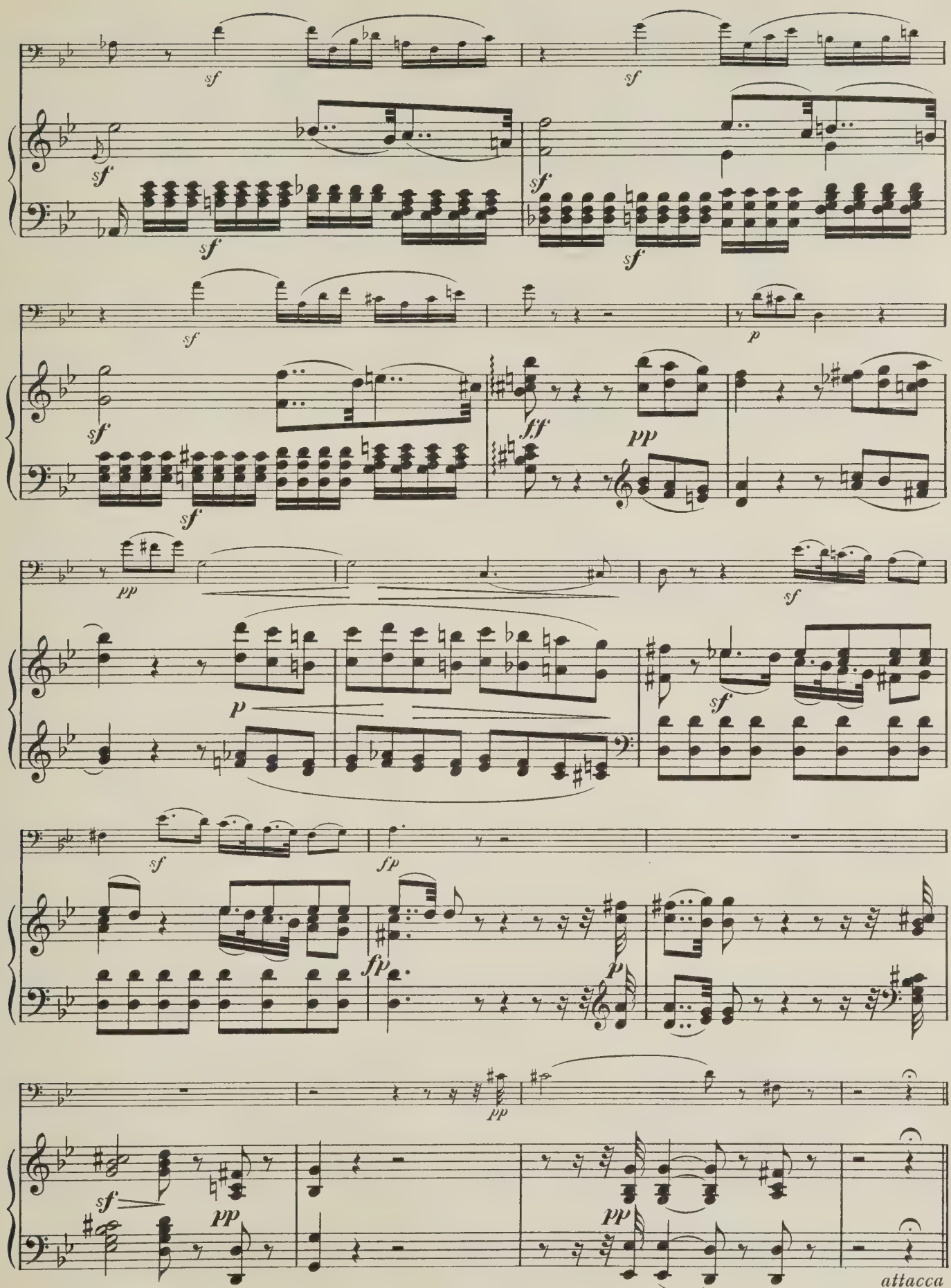

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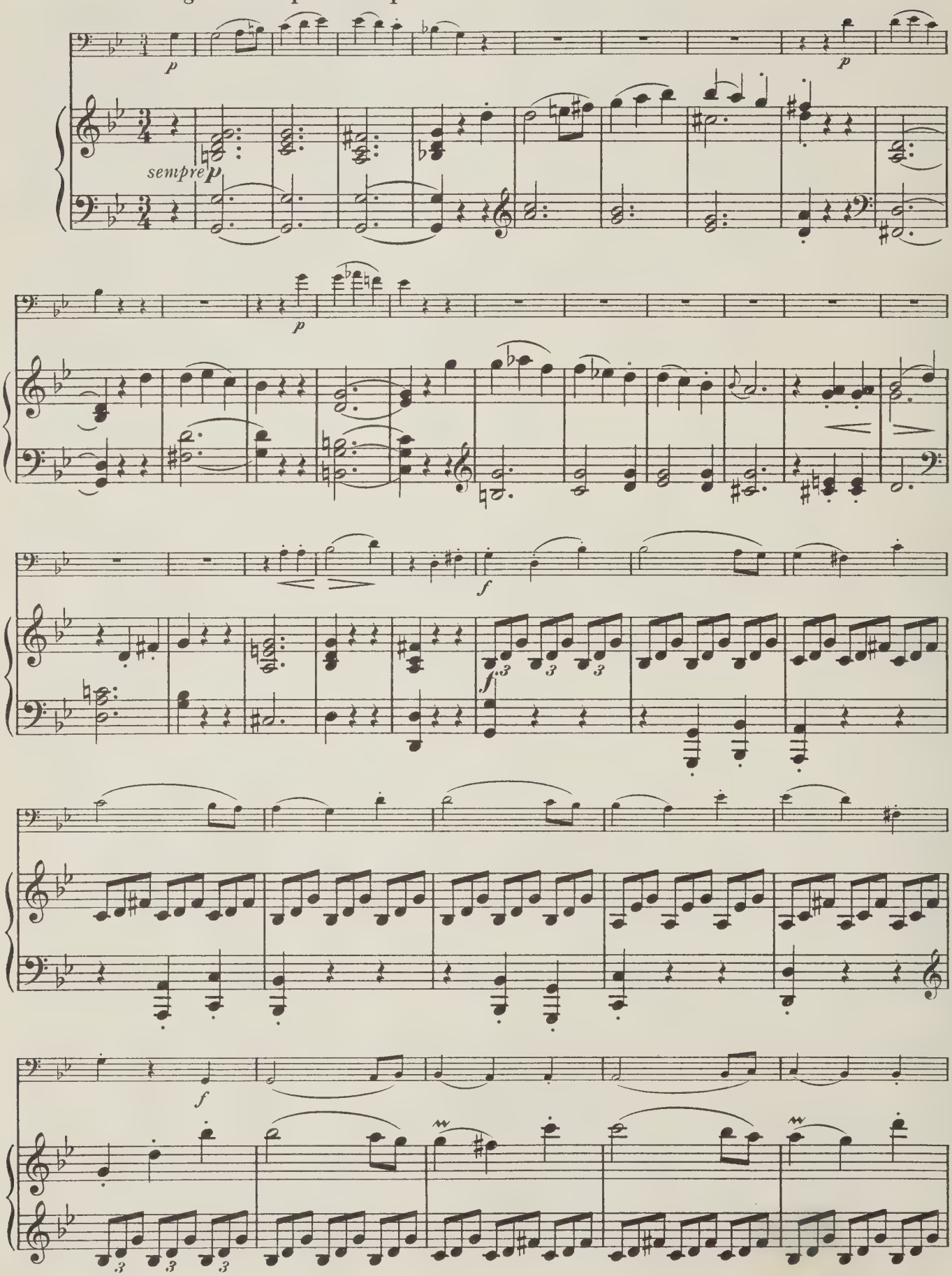
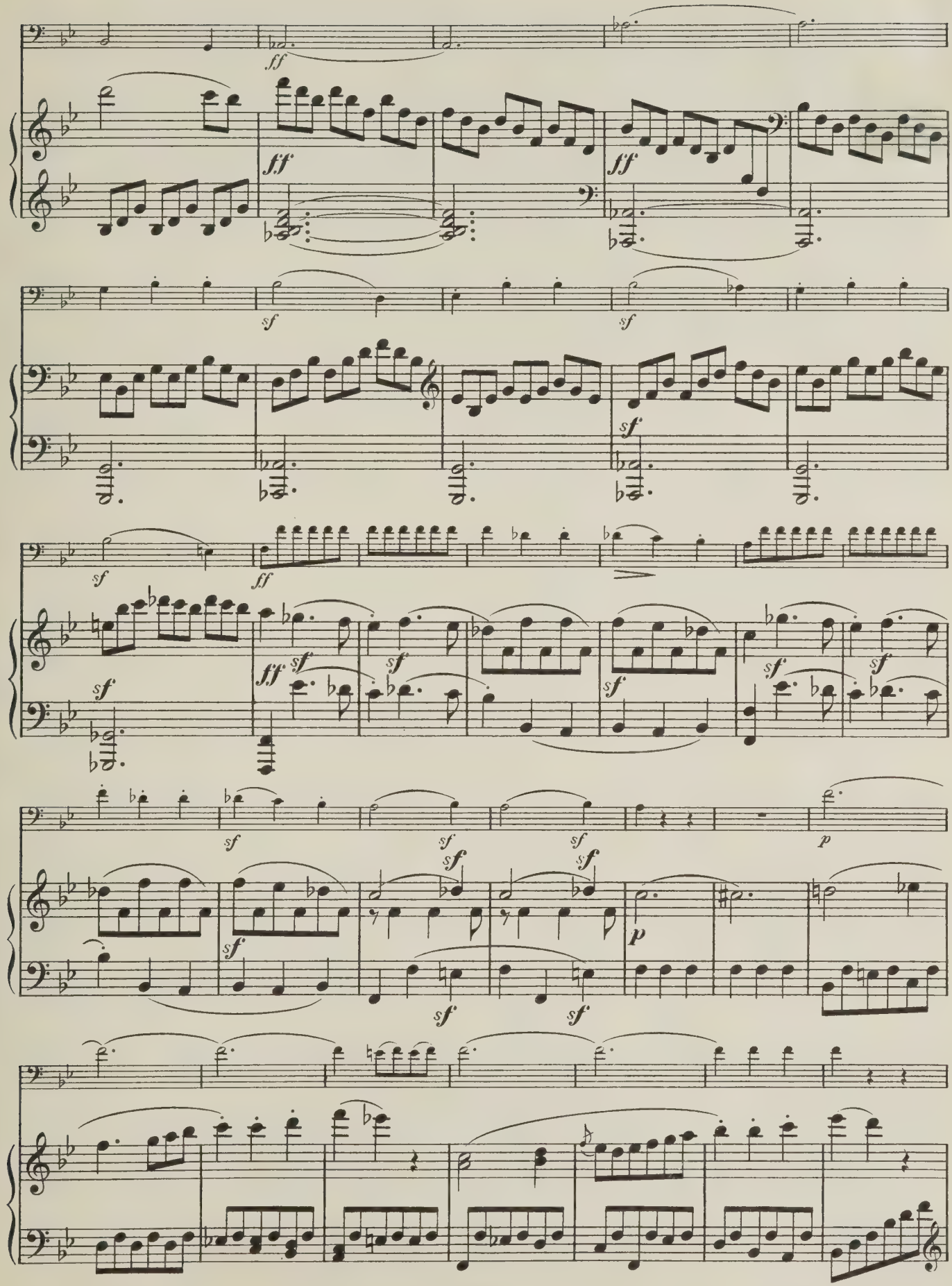
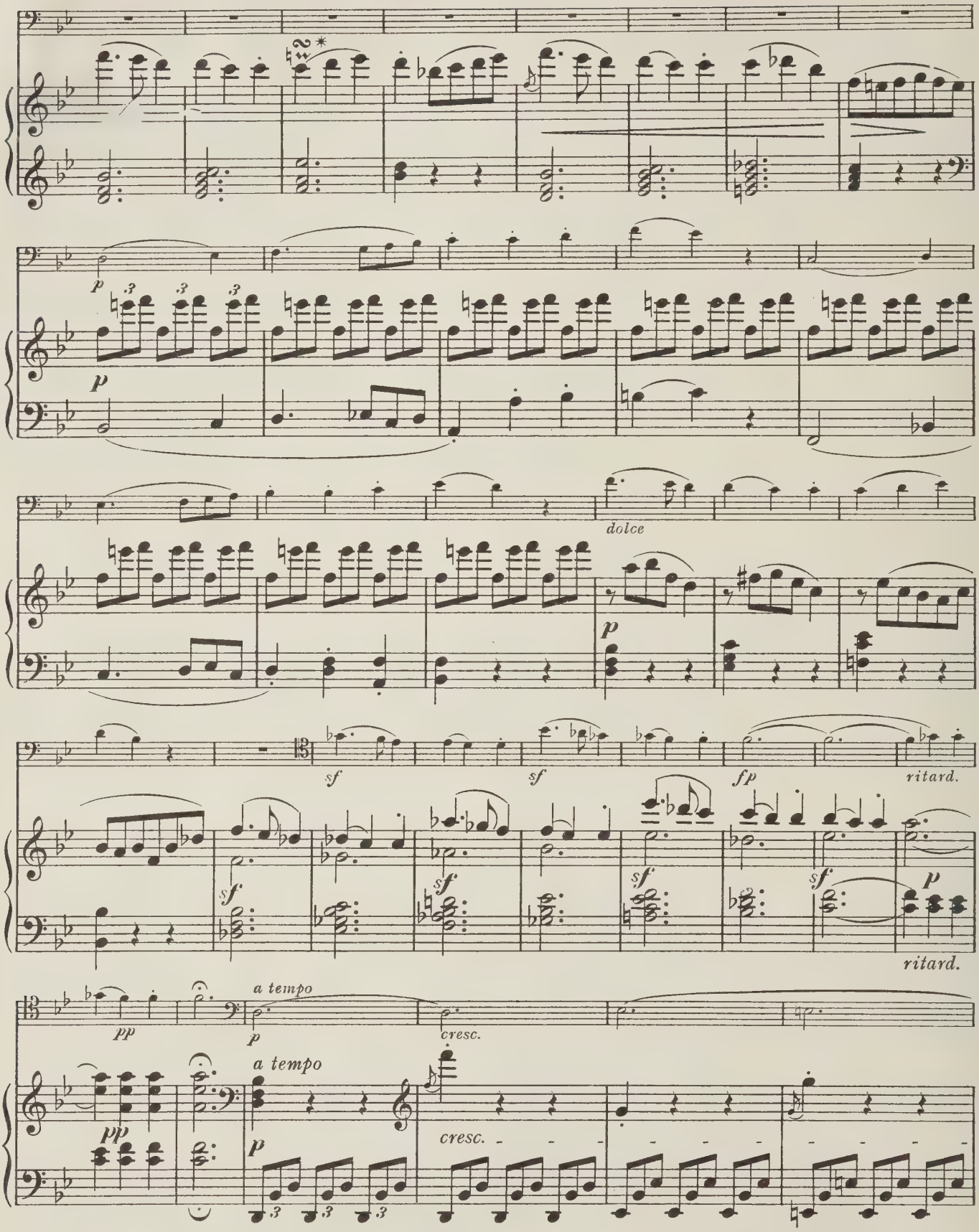
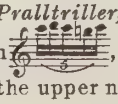
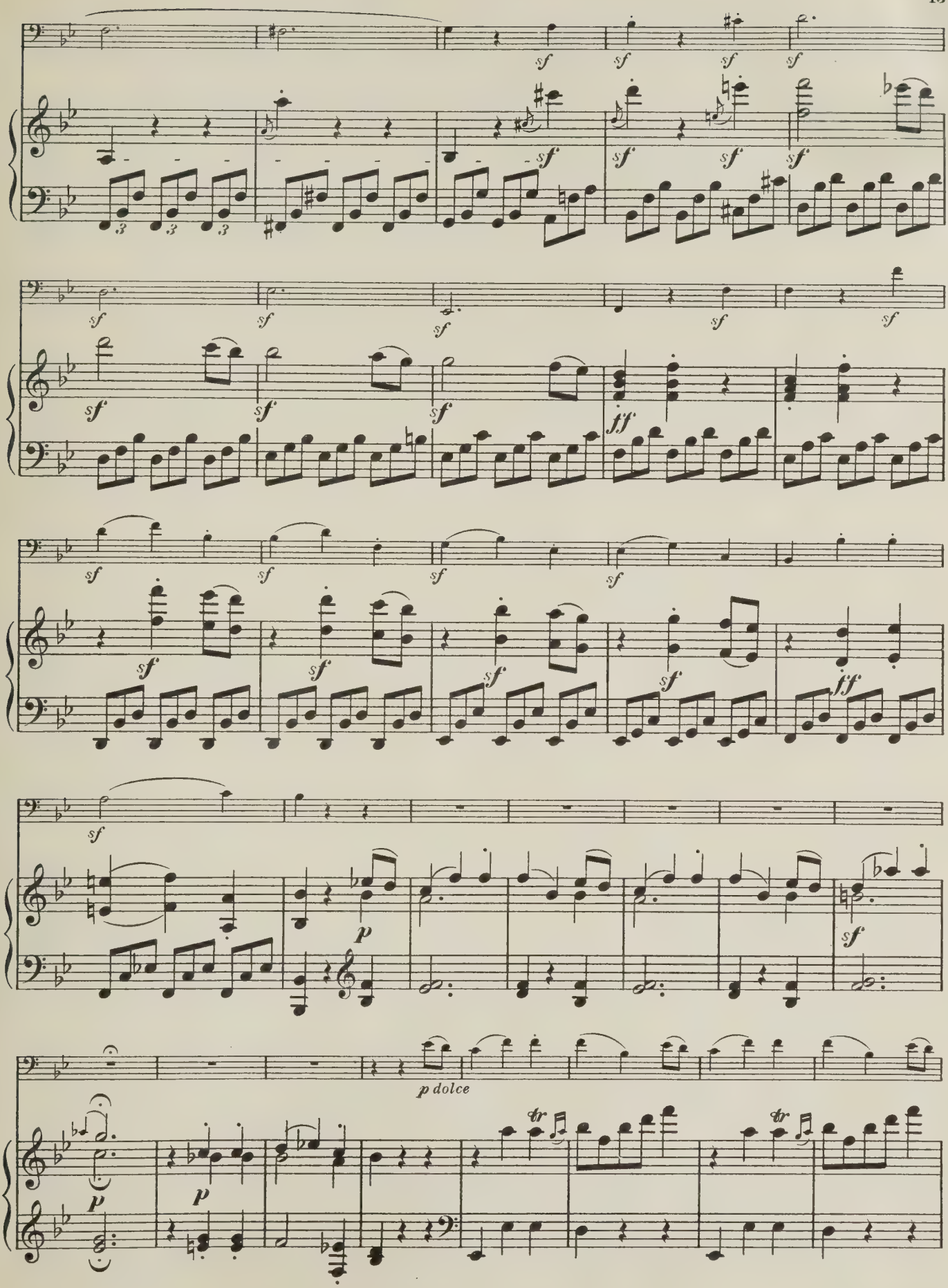
Allegro molto più tosto presto

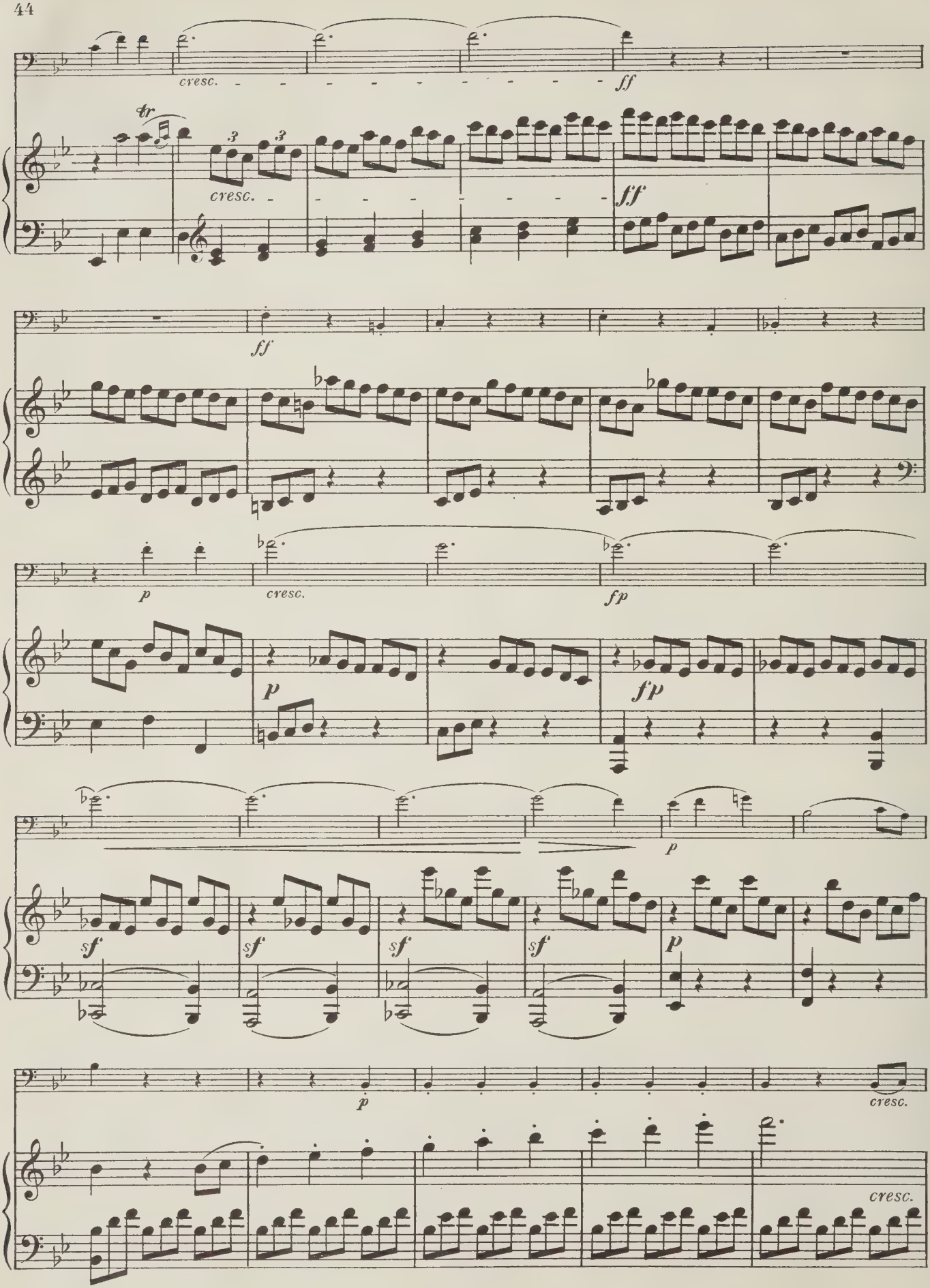


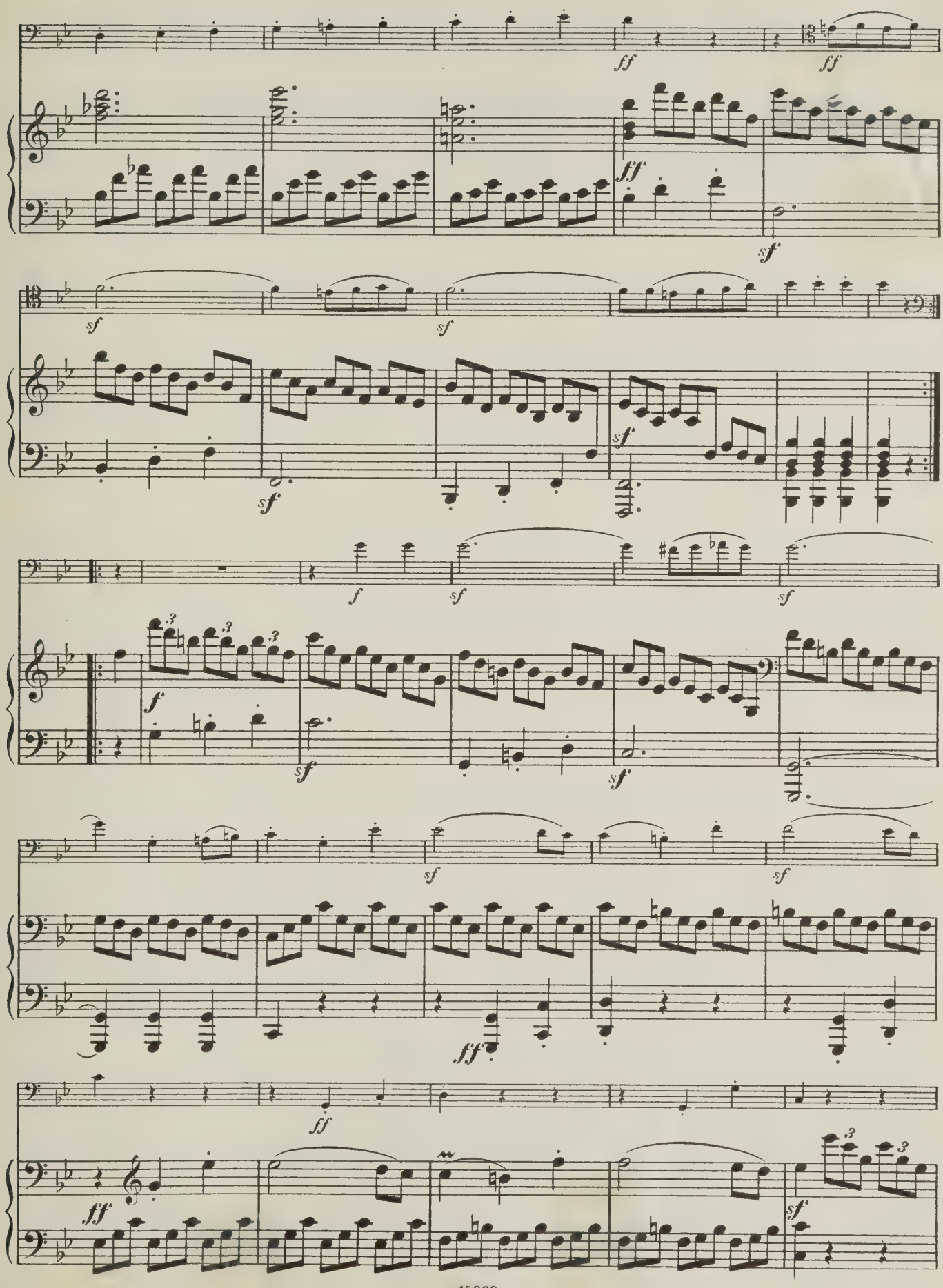

ff
ff
ff
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
p

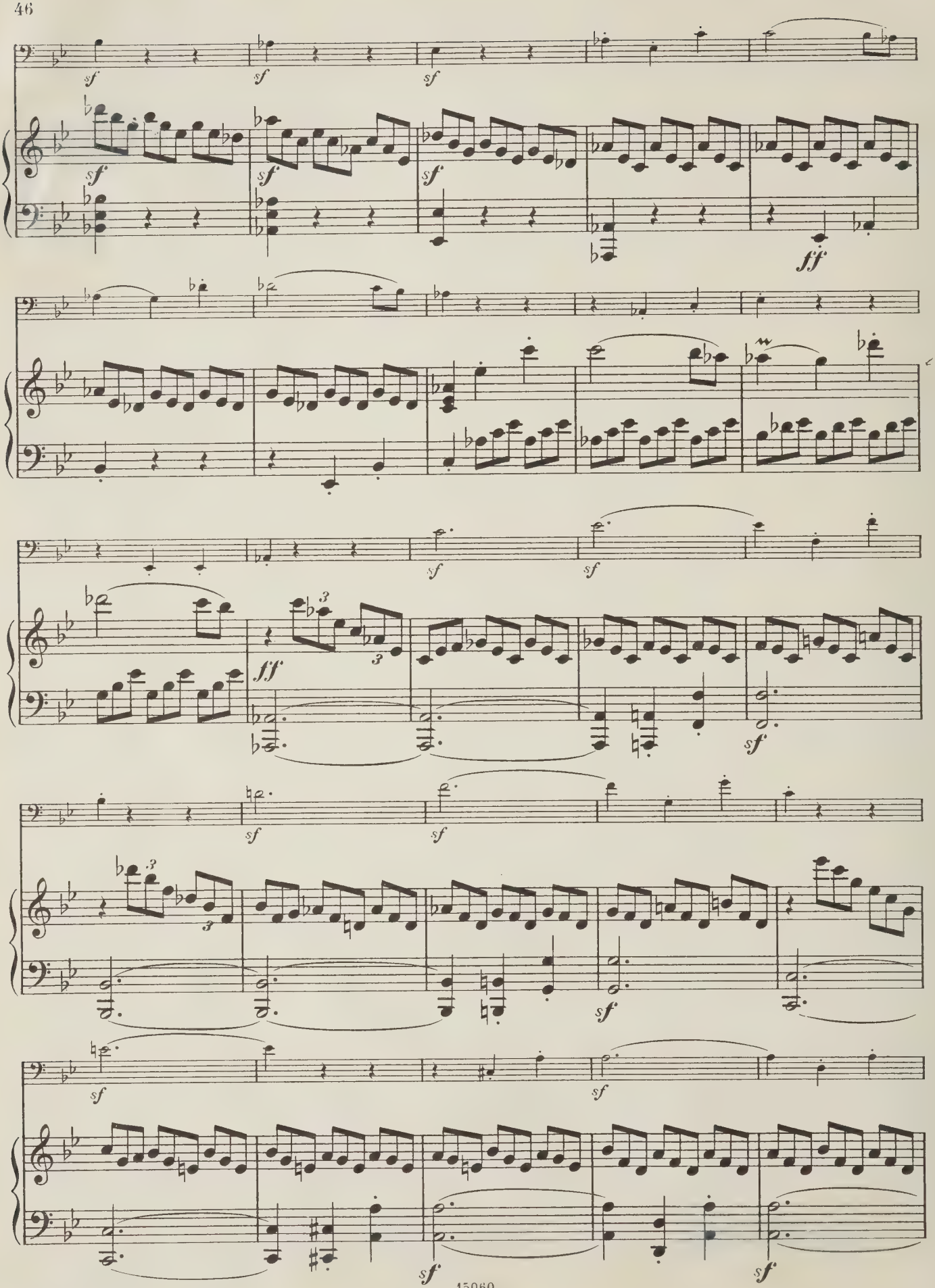


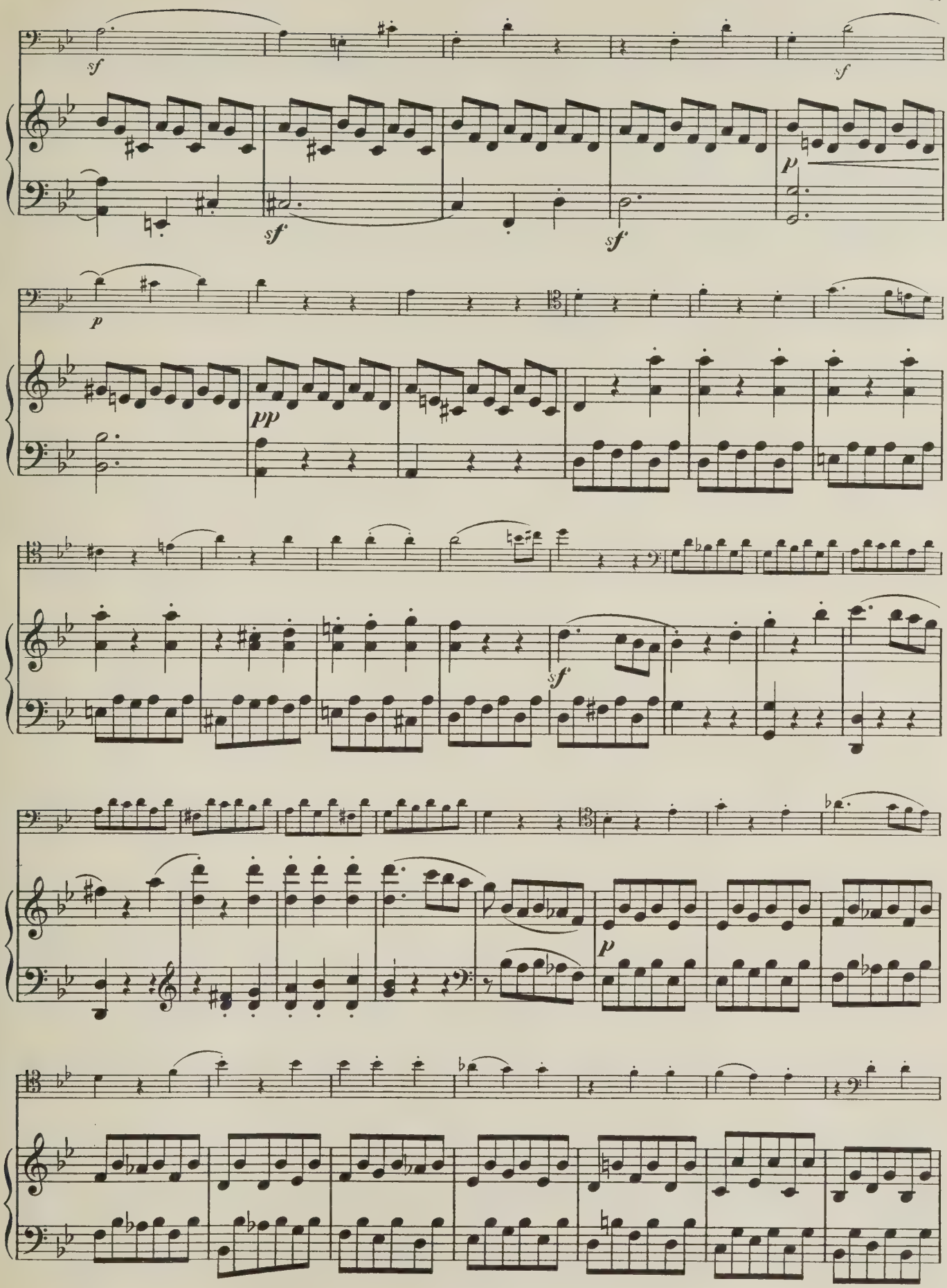
✱ This sign ≈, the combination of *gruppetto* and *Pralltriller*, constantly used by C. P. E. Bach, occurs in this sonata probably for the last time in classical music. It means no more than  , but is significant as showing that the turn ∾ was still thought of as consisting of four notes only, beginning with the upper note. The addition of ~ was required to indicate the five-note group beginning with the main note

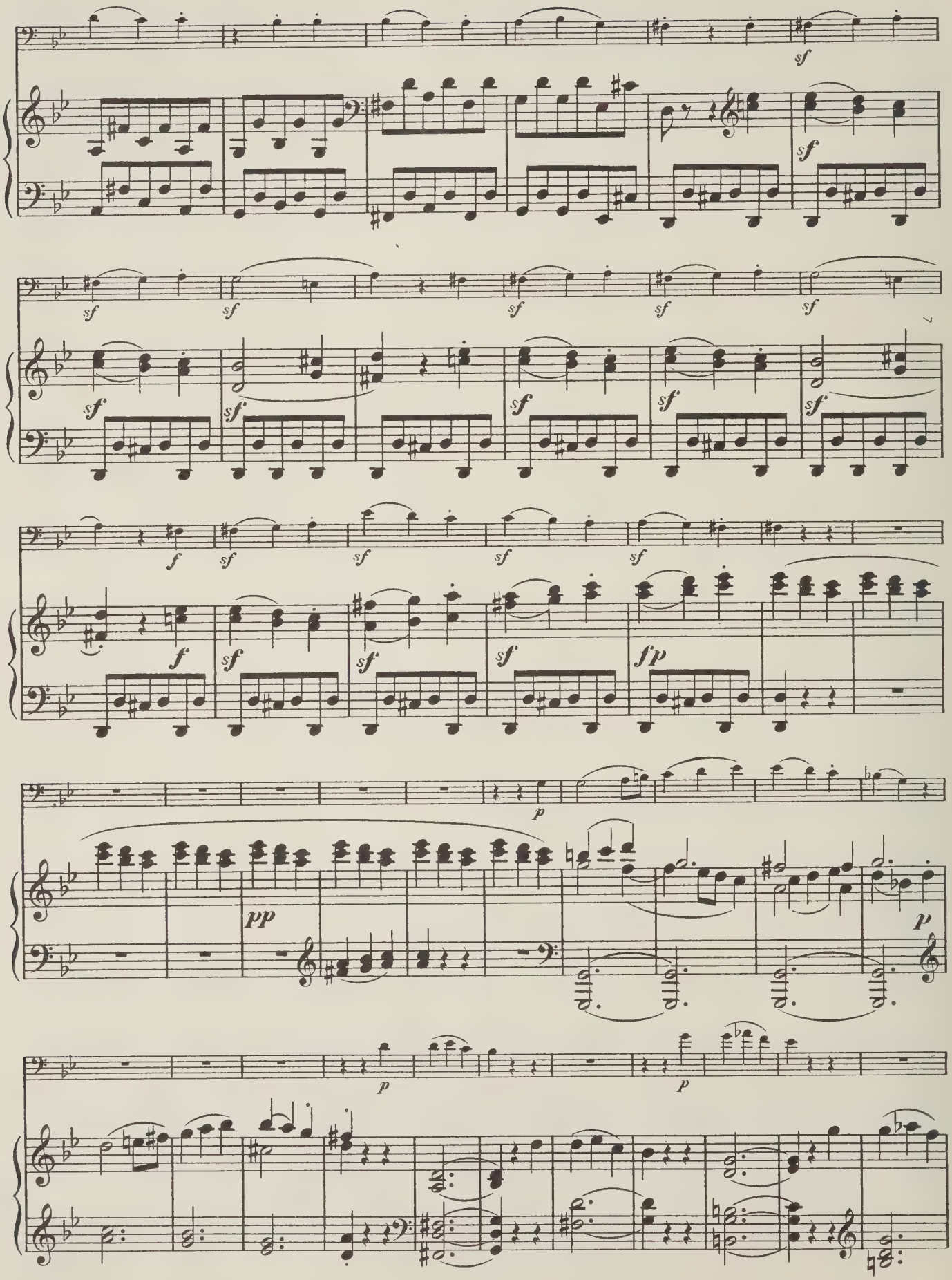

sf
ff
p
p dolce
tr

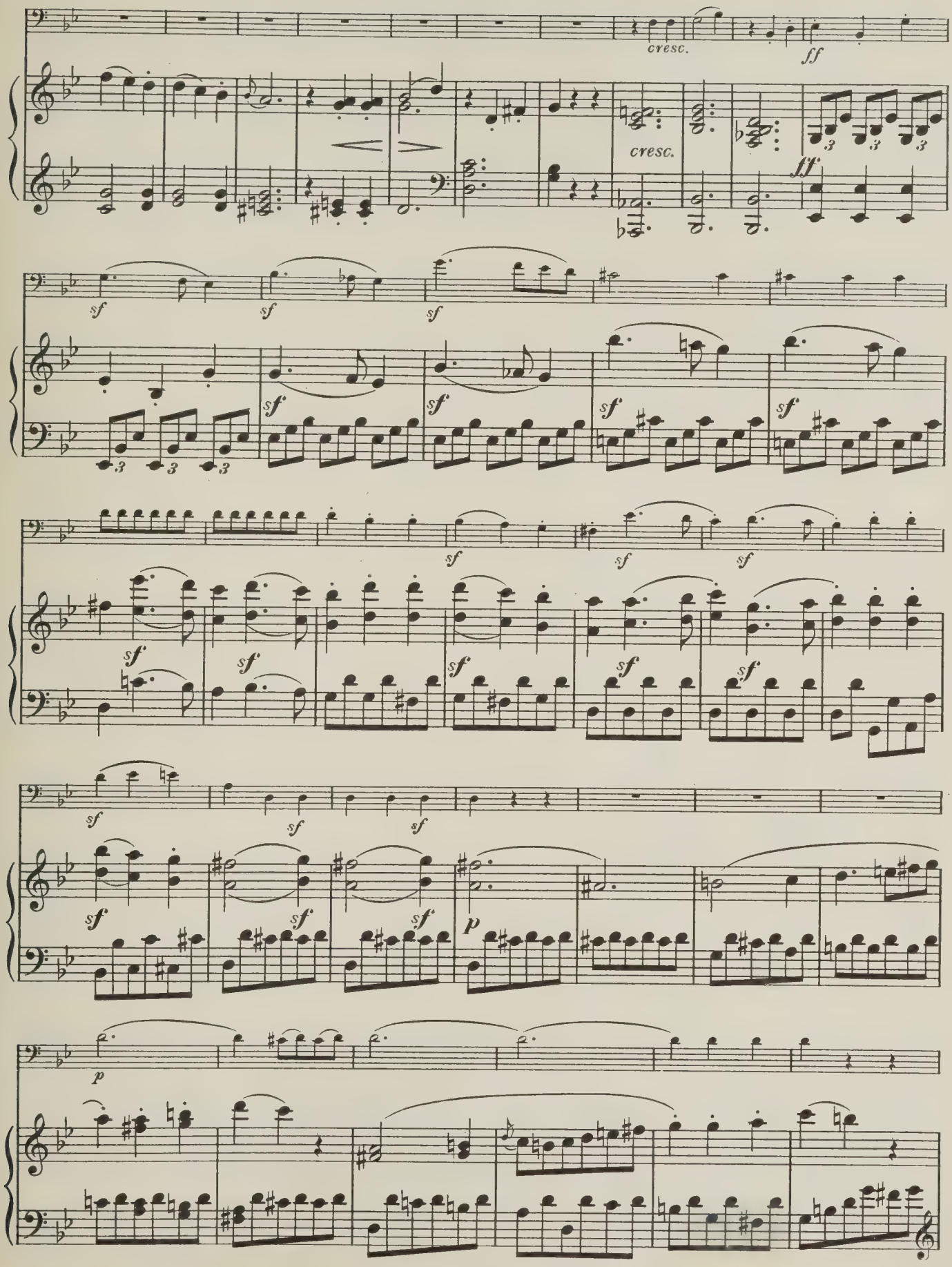

cresc.
ff
tr
3
3
cresc.
ff
ff
p
cresc.
fp
p
fp
p
sf
sf
sf
sf
p
p
cresc.
cresc.

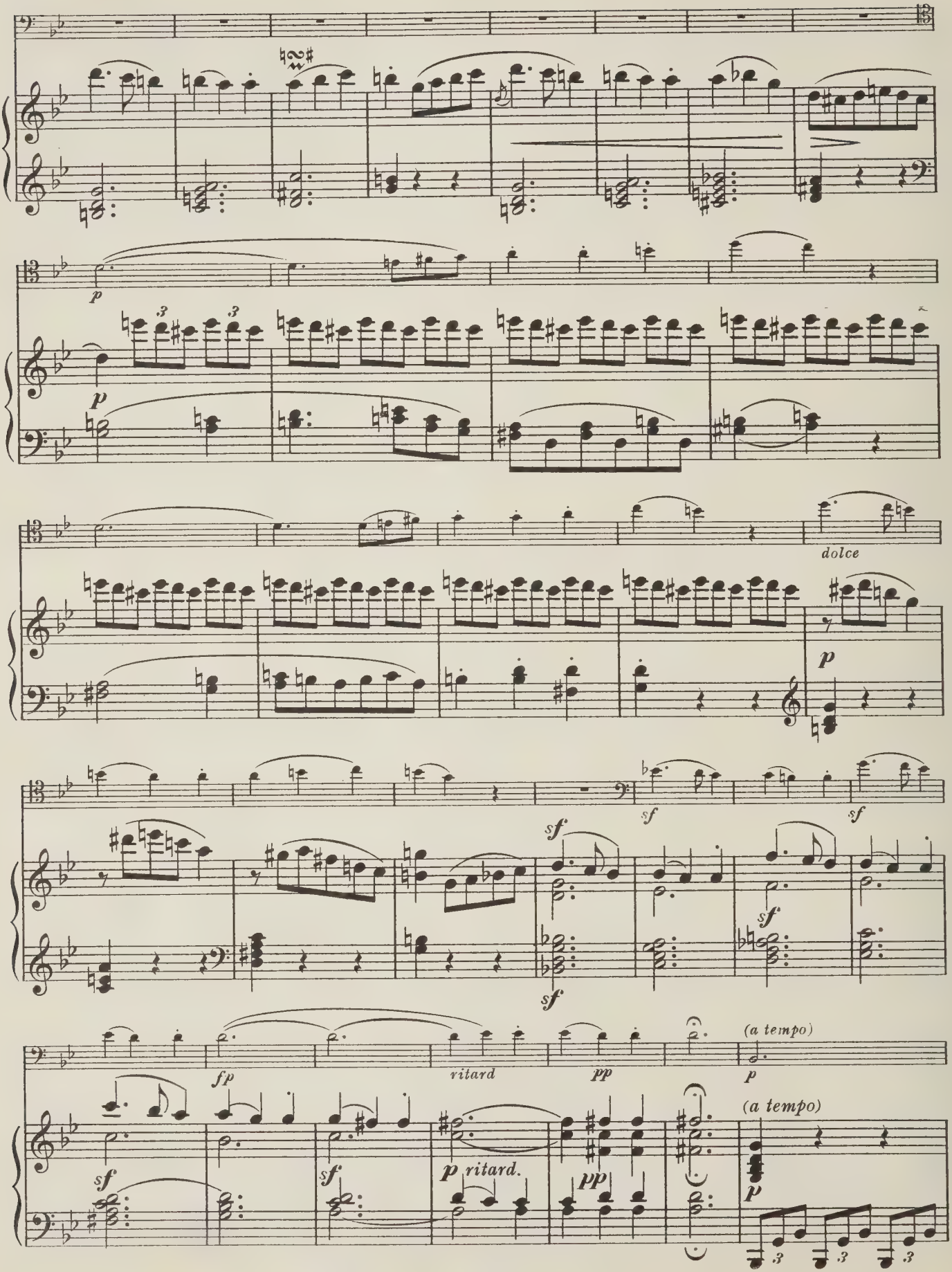

ff
ff
ff
sf
sf
sf
sf
sf
sf
f
sf
sf
f
sf
sf
sf
sf
ff
ff
ff
sf

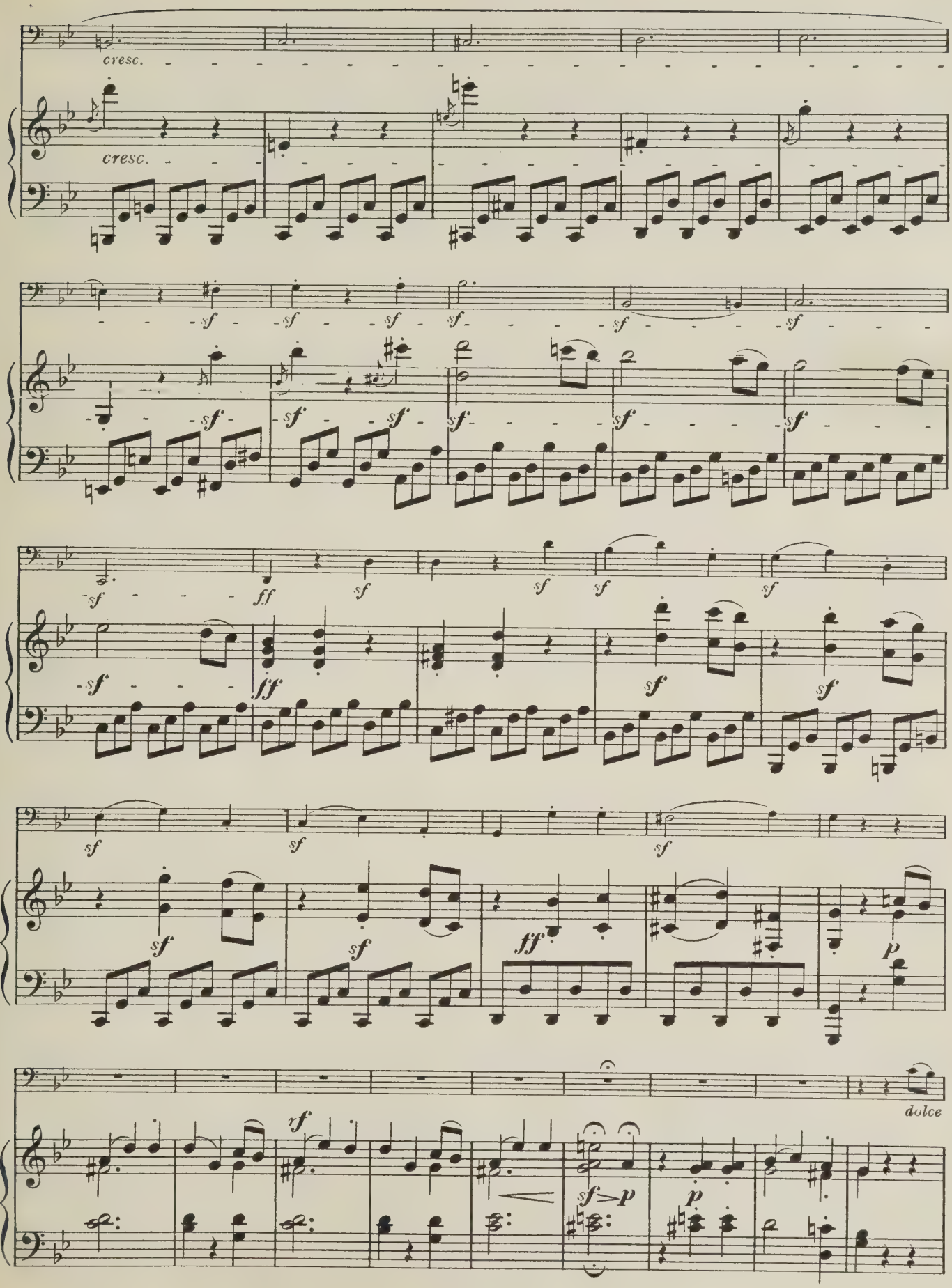

sf
ff
3

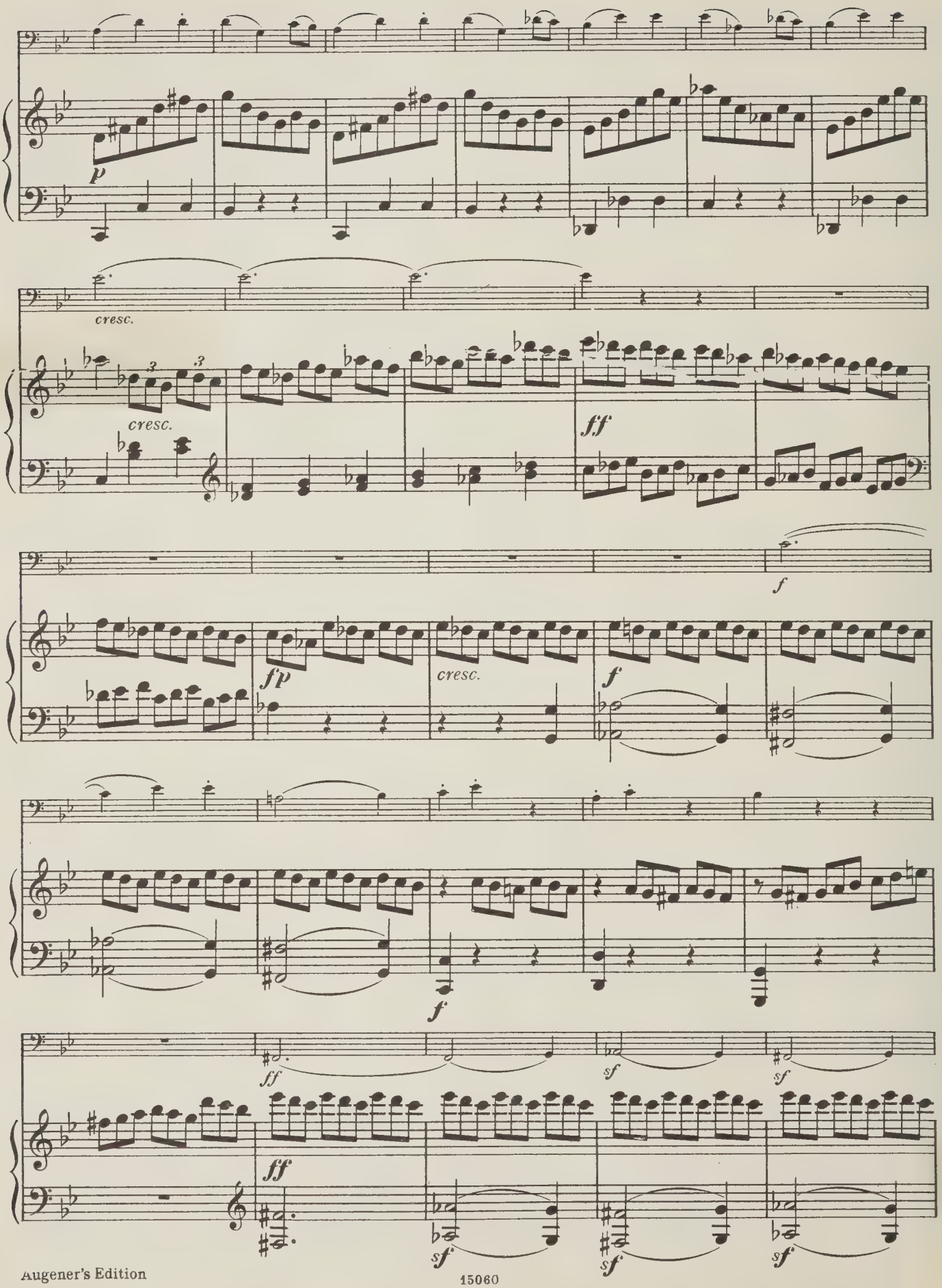

sf
sf
sf
sf
p
p
pp
sf
p

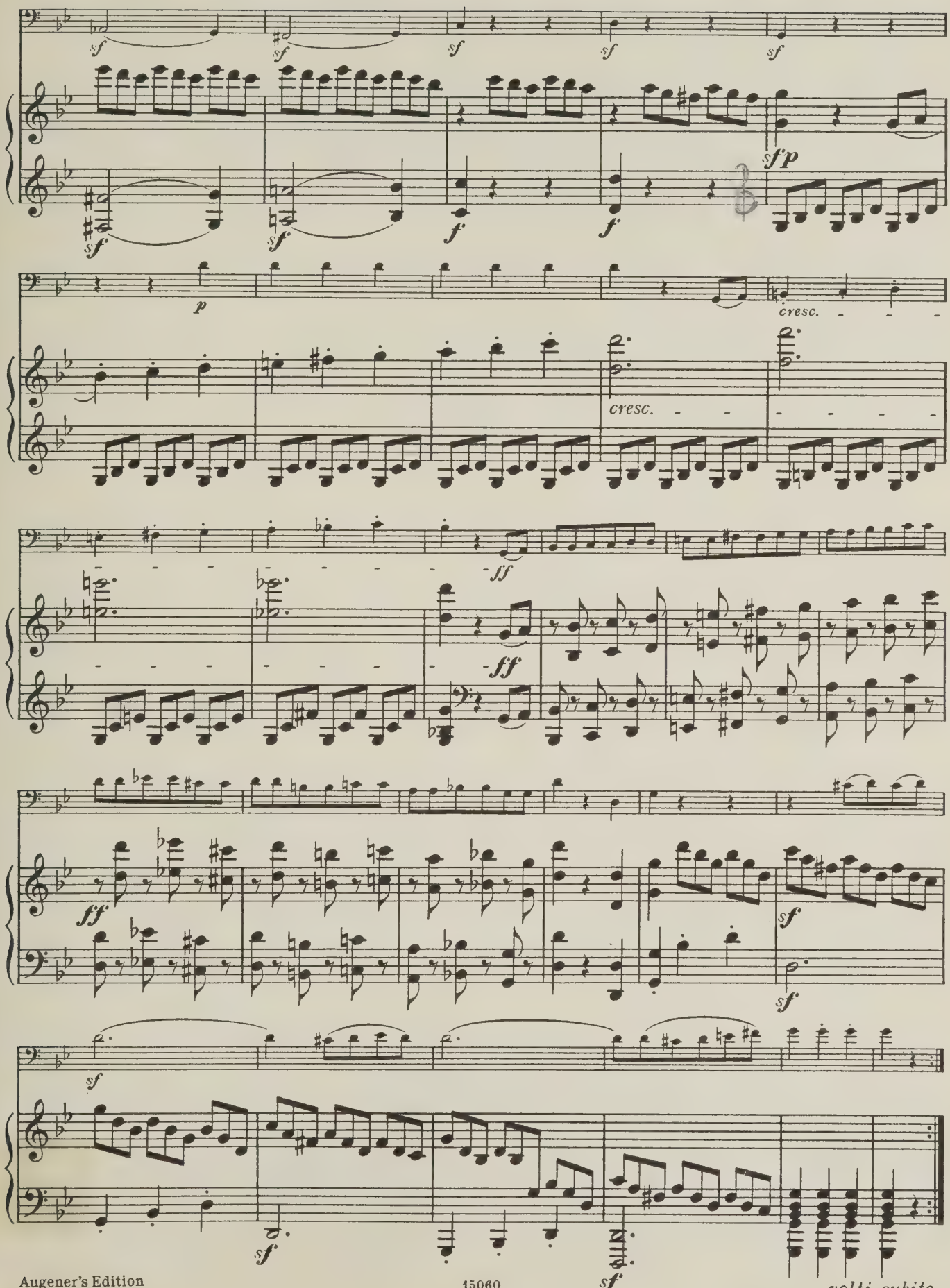

sf
f
fp
pp
p

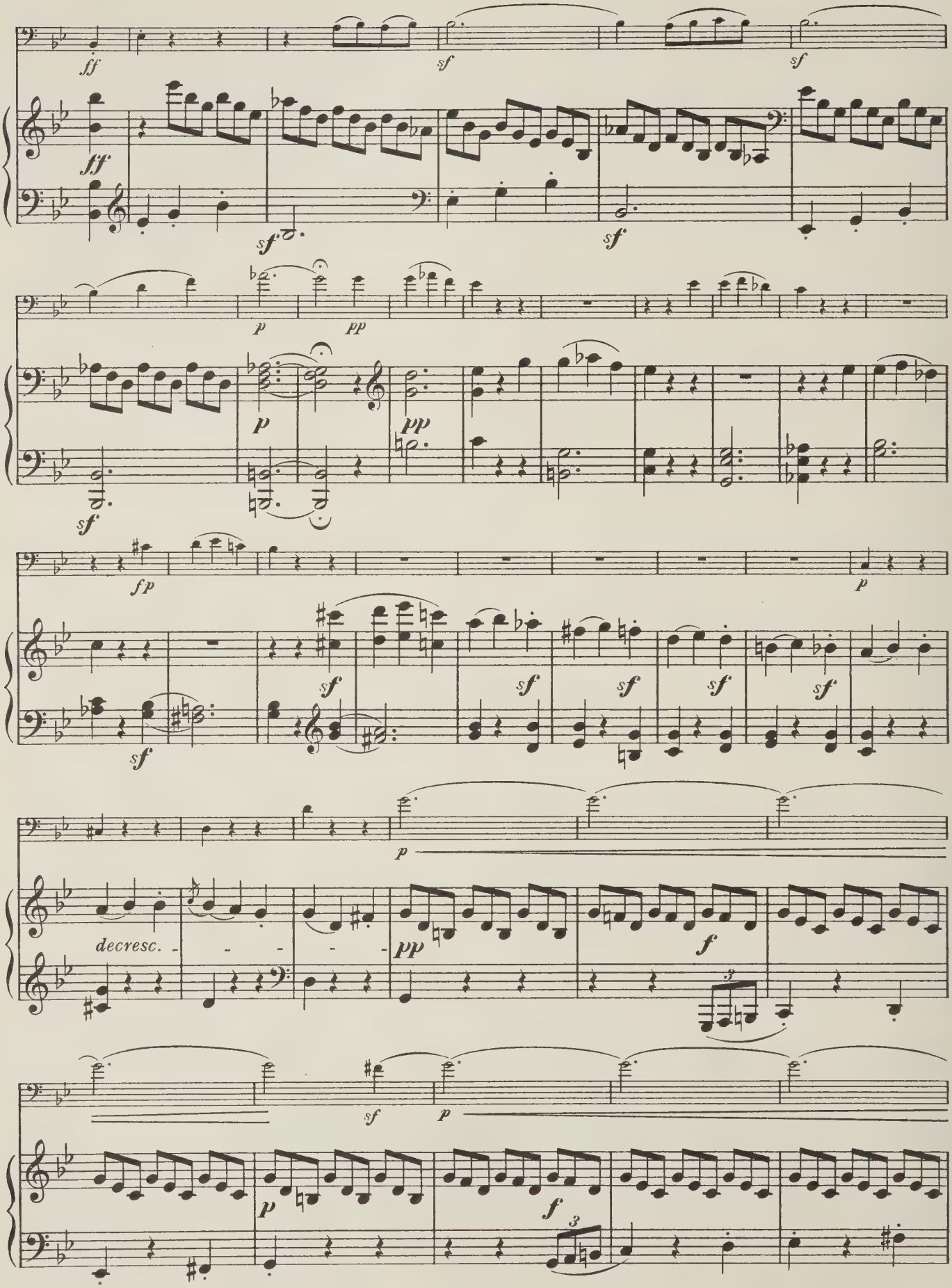

cresc.
ff
cresc.
ff
sf
p
p

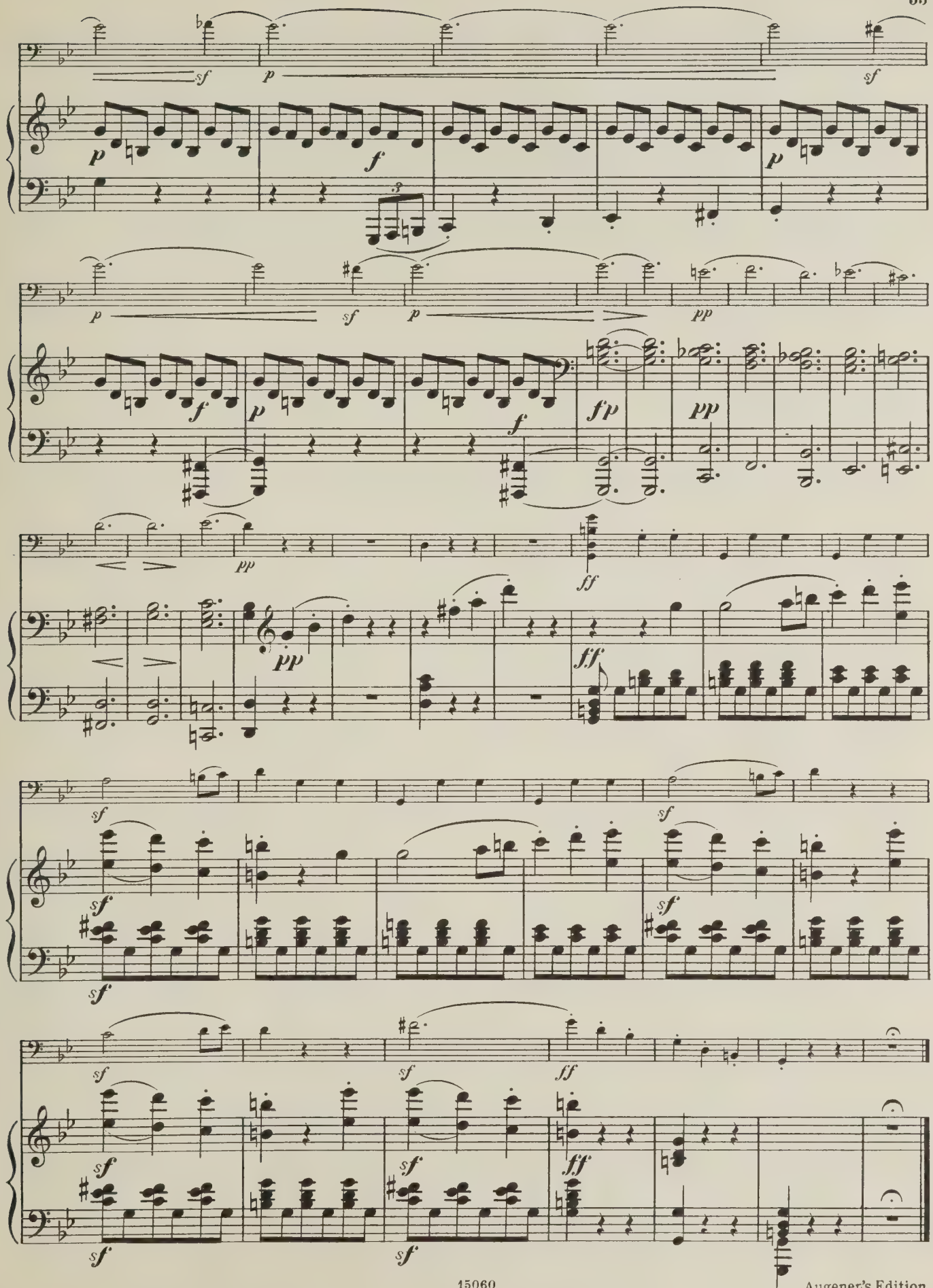

p
p
dolce
p
sf
sf
sf
sf
sf
fp
ritard
pp
(a tempo)
p
sf
sf
p ritard.
pp
(a tempo)
p


cresc.
cresc.
sf
ff
dolce
rf
sf>p
p

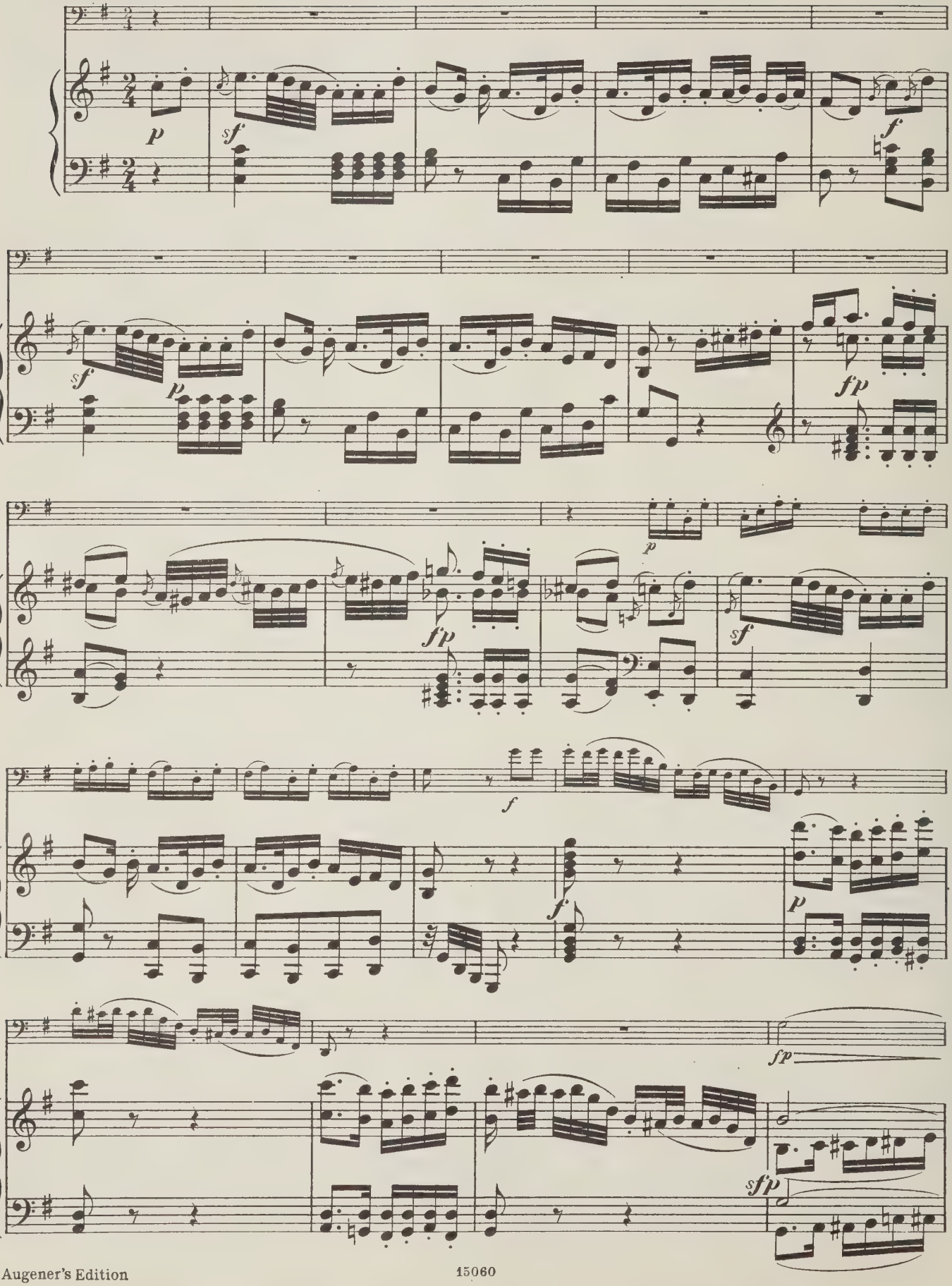

p
cresc.
cresc.
ff
f
fp
cresc.
f
f
ff
sf
sf
ff
sf
sf
sf

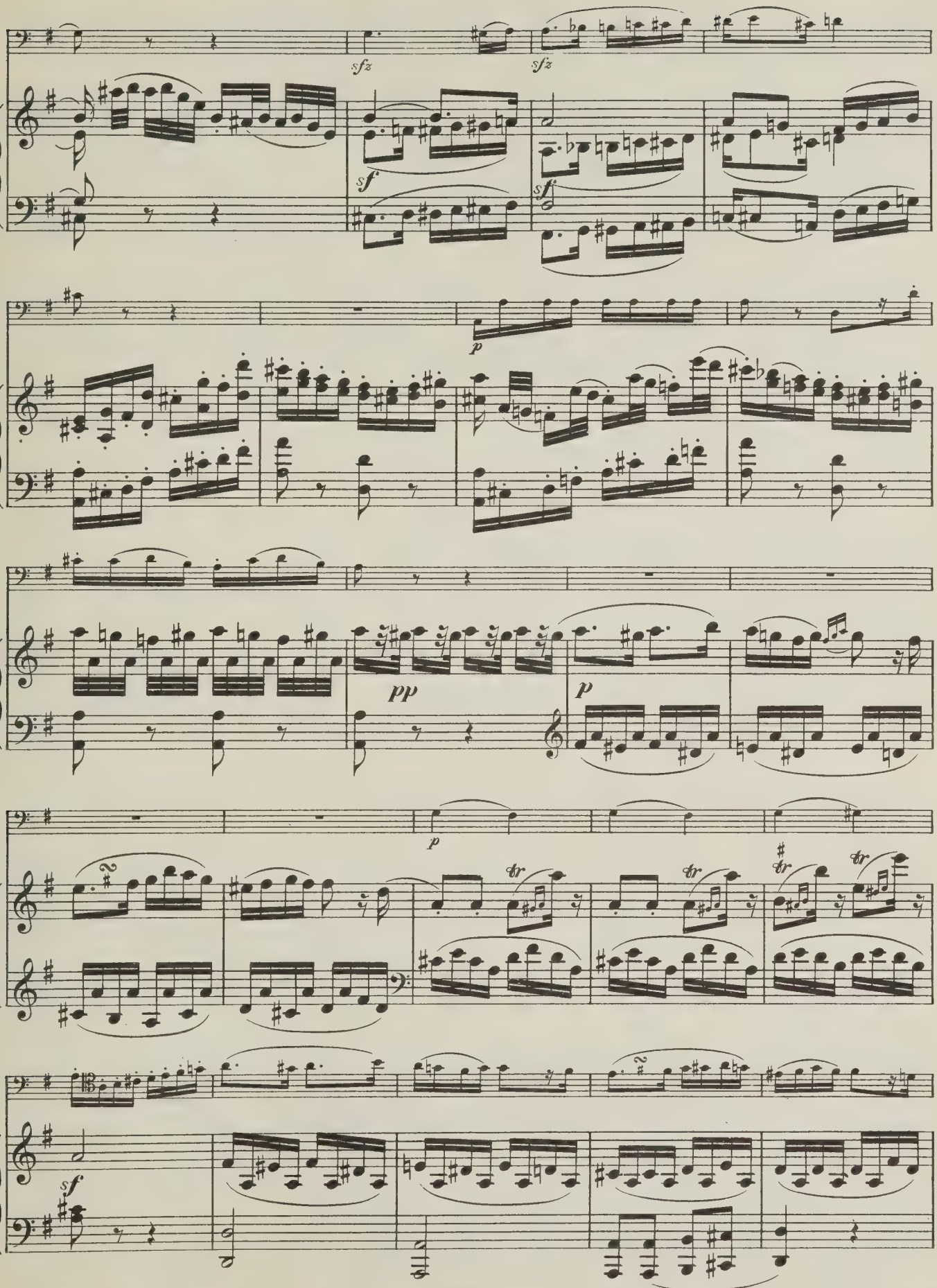

sf
sf
sf
sf
sf
sf
sf
sf
sfp
f
f
p
cresc.
cresc.
ff
ff
ff
sf
sf
sf
sf
sf
volti subito

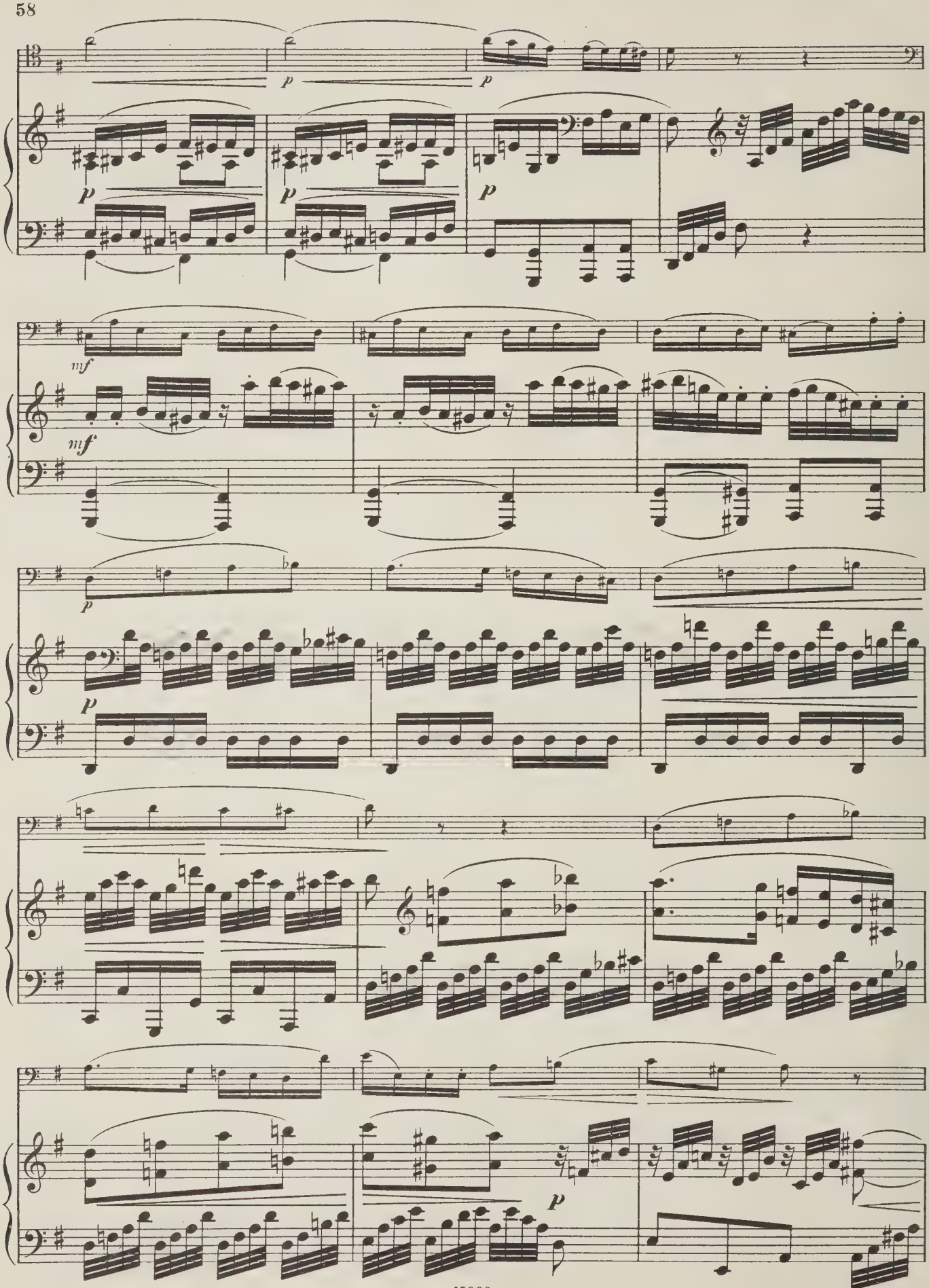

ff
sf
sf
ff
sf
sf
p
pp
p
pp
sf
fp
p
sf
sf
sf
sf
sf
sf
p
decresc.
pp
f
3
sf
p
p
f
3

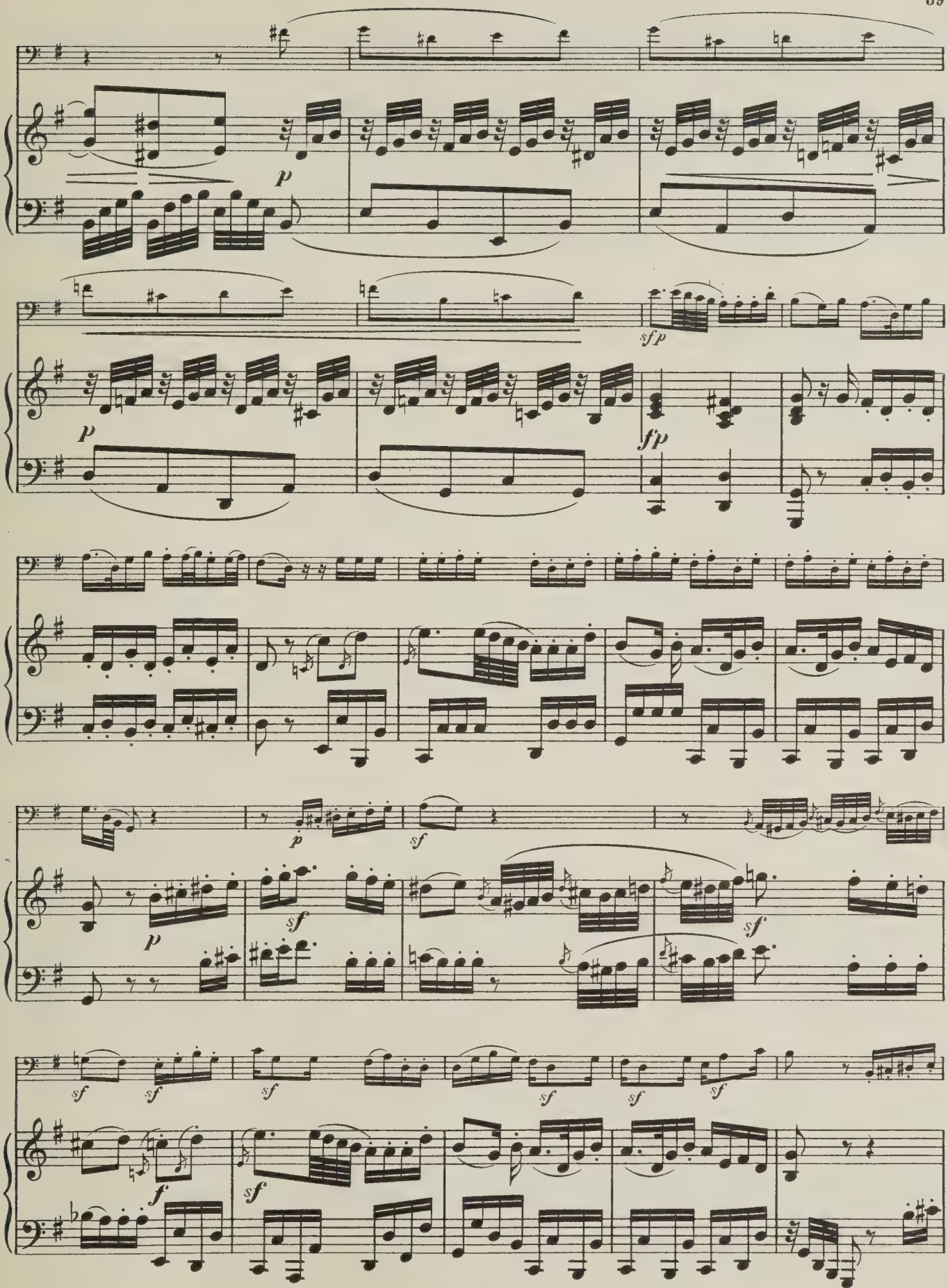

sf
p
sf
p
f
p
p
sf
p
pp
f
p
f
fp
pp
pp
ff
pp
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
ff
sf
sf

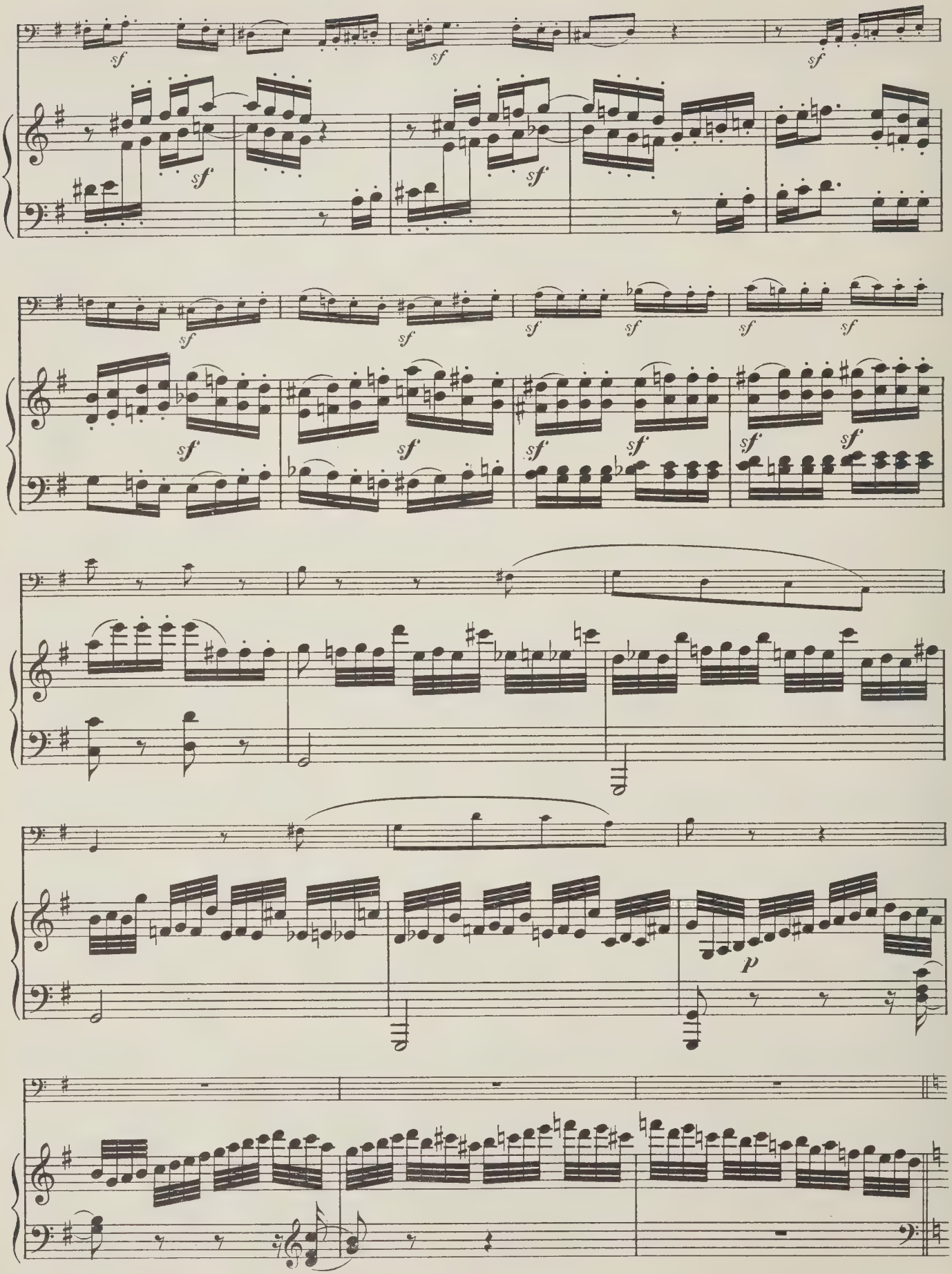
RONDO
Allegro

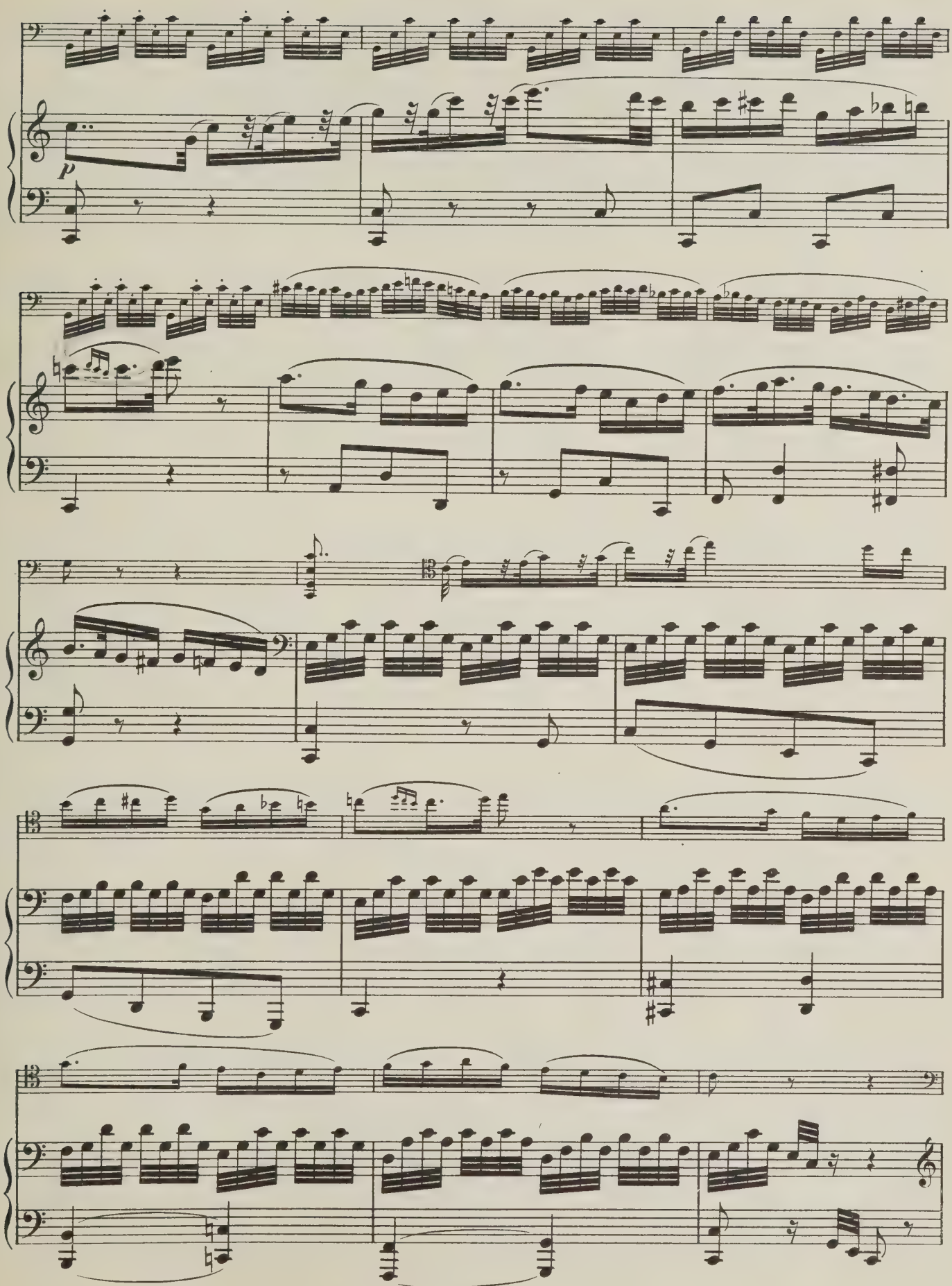


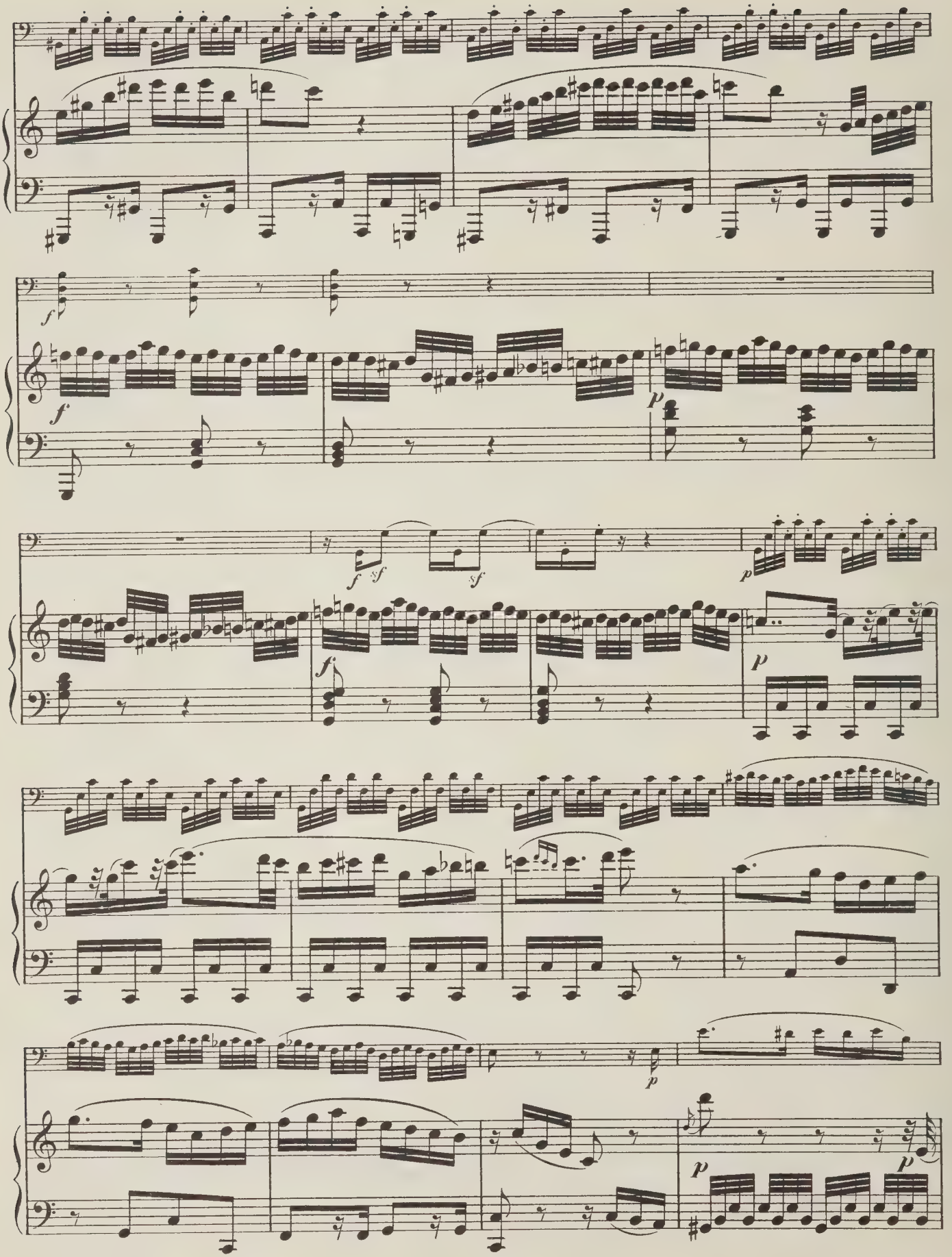

sfz
sfz
sf
sf
p
pp
p
p
tr
tr
tr
tr
sf

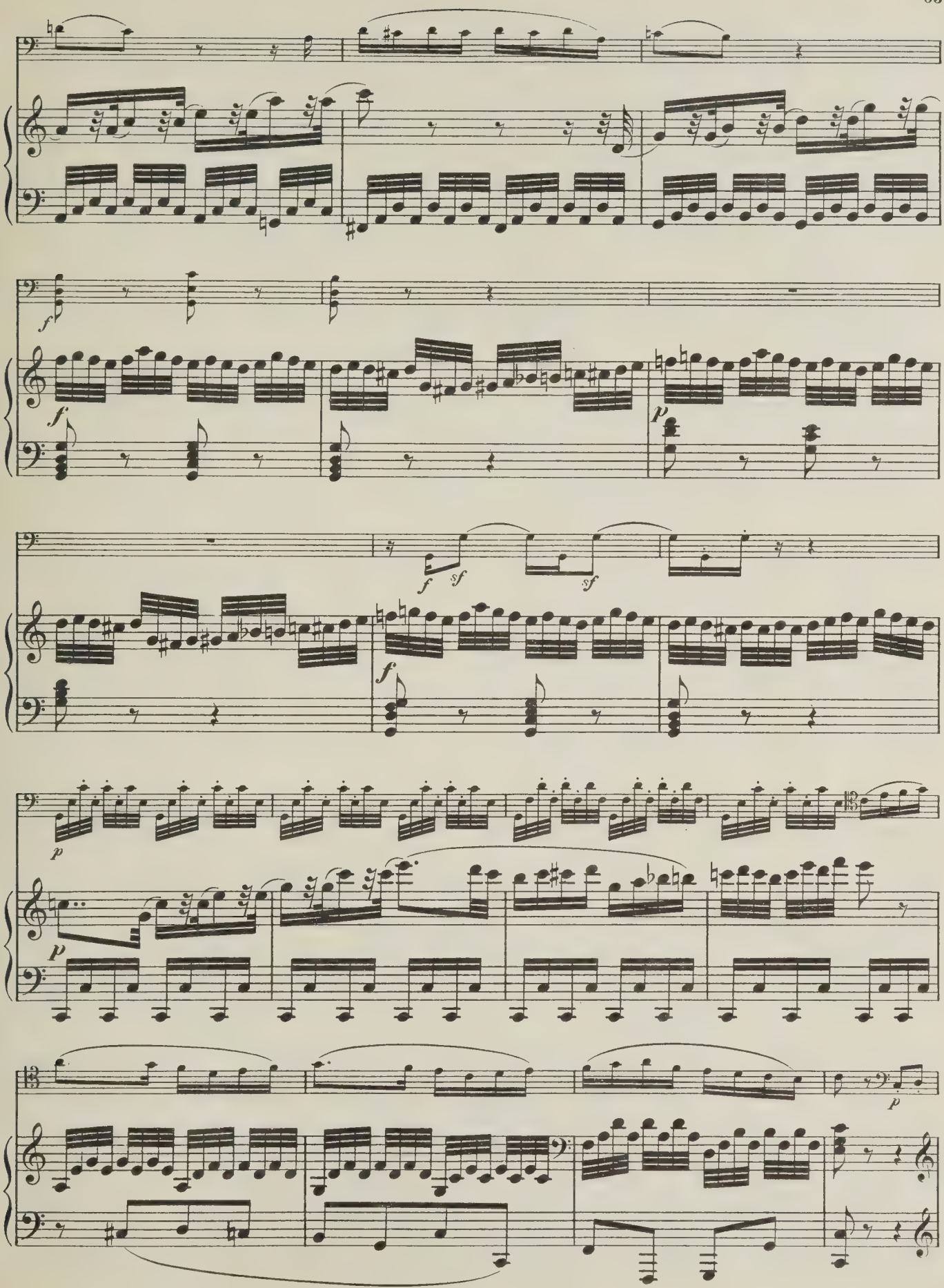

p
p
p
p
mf
mf
p
p
p

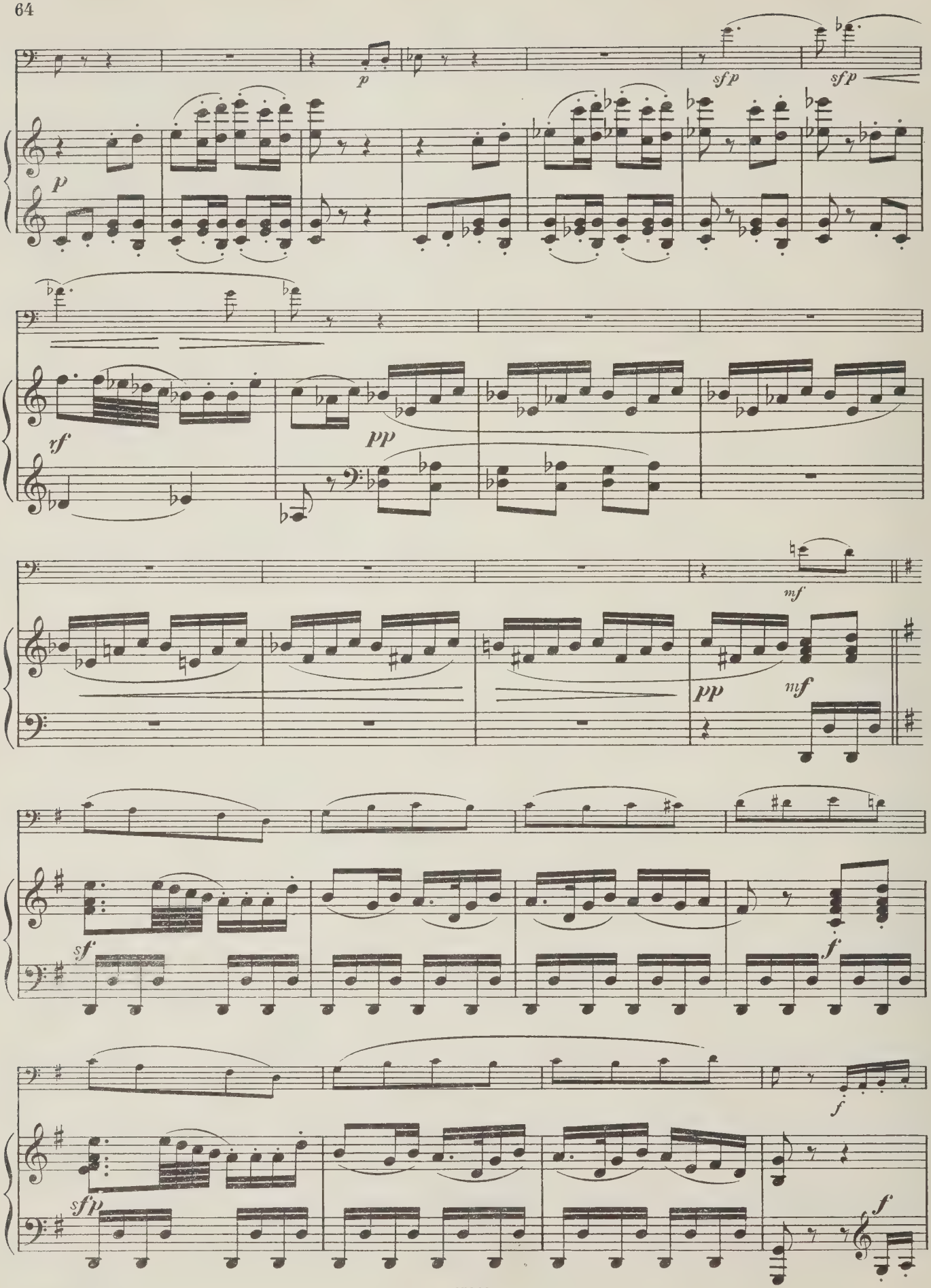

p
sfp
p
fp
p
sf
p
sf
sf
sf
sf
sf
sf
sf
sf
f
sf

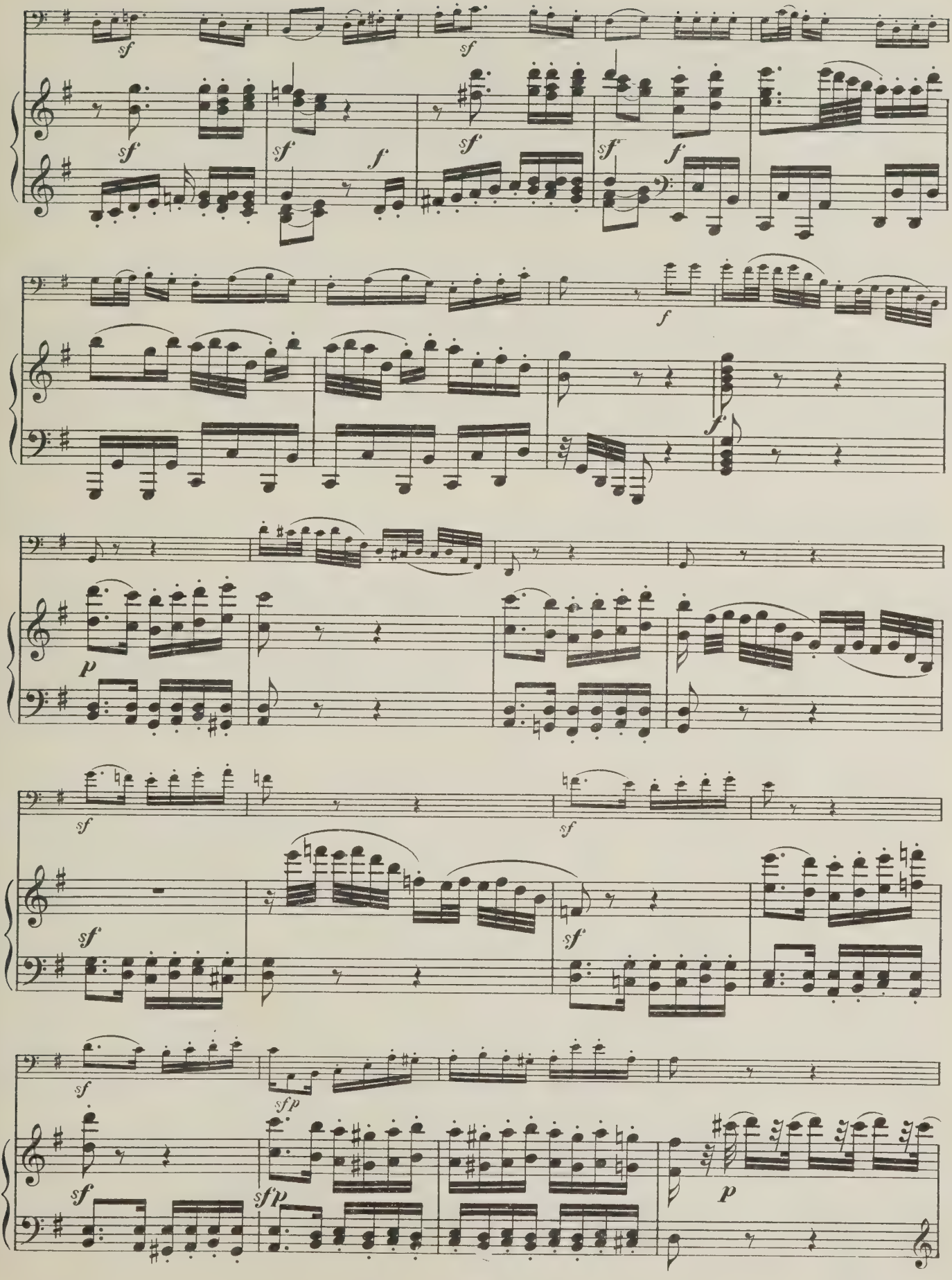

sf
p

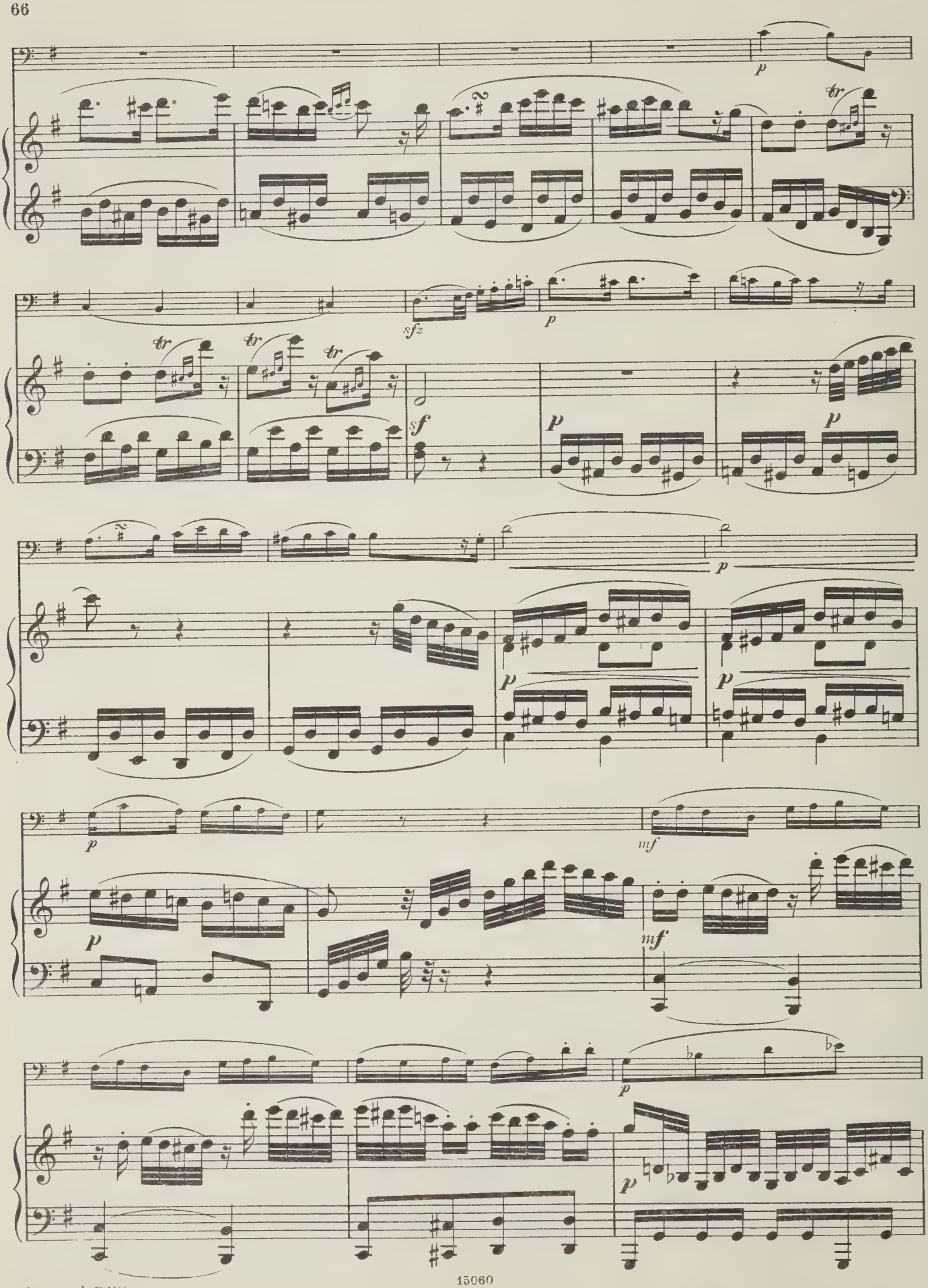

p

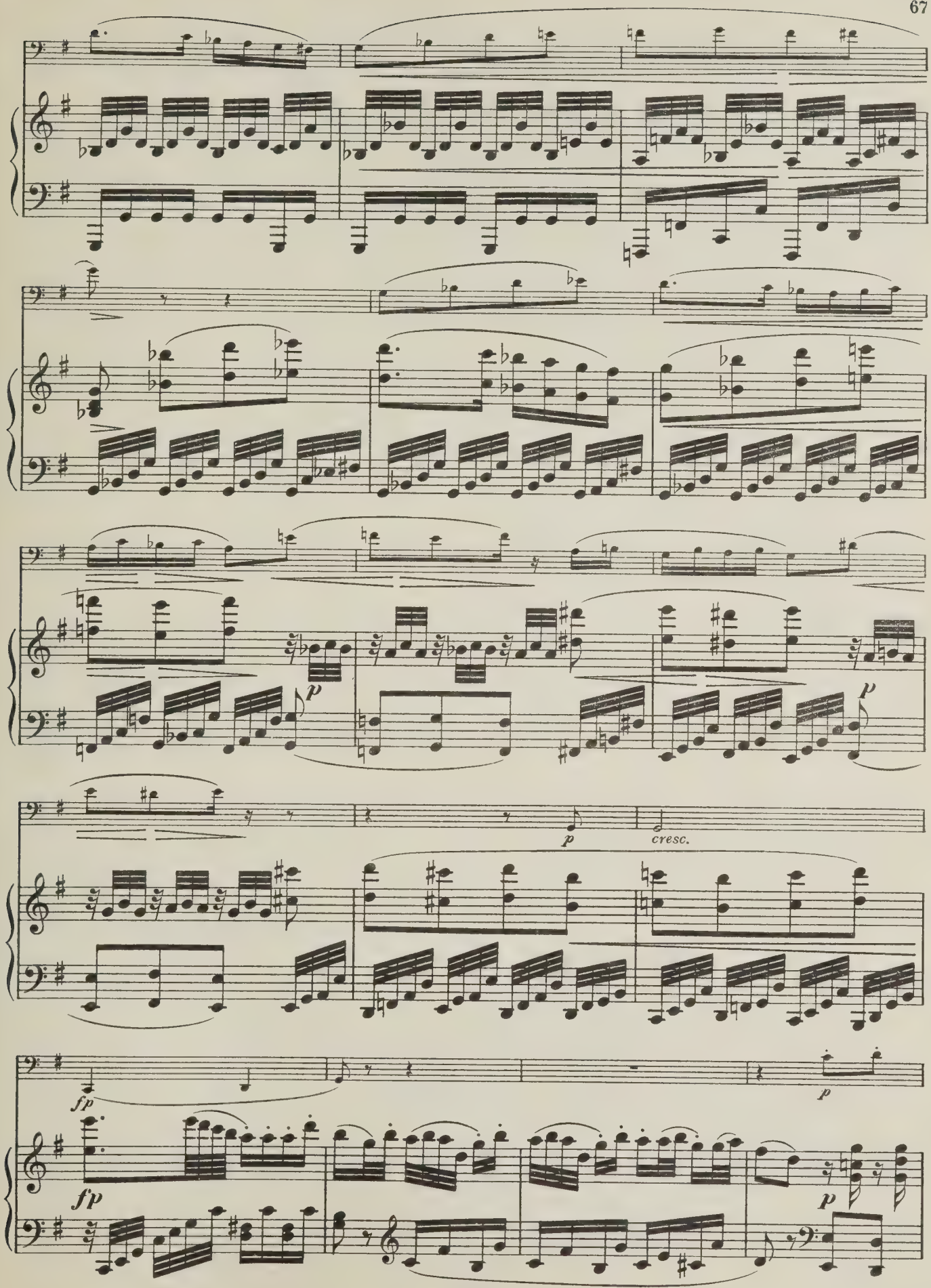

f
f
p
f sf sf
p
f
p
p
p

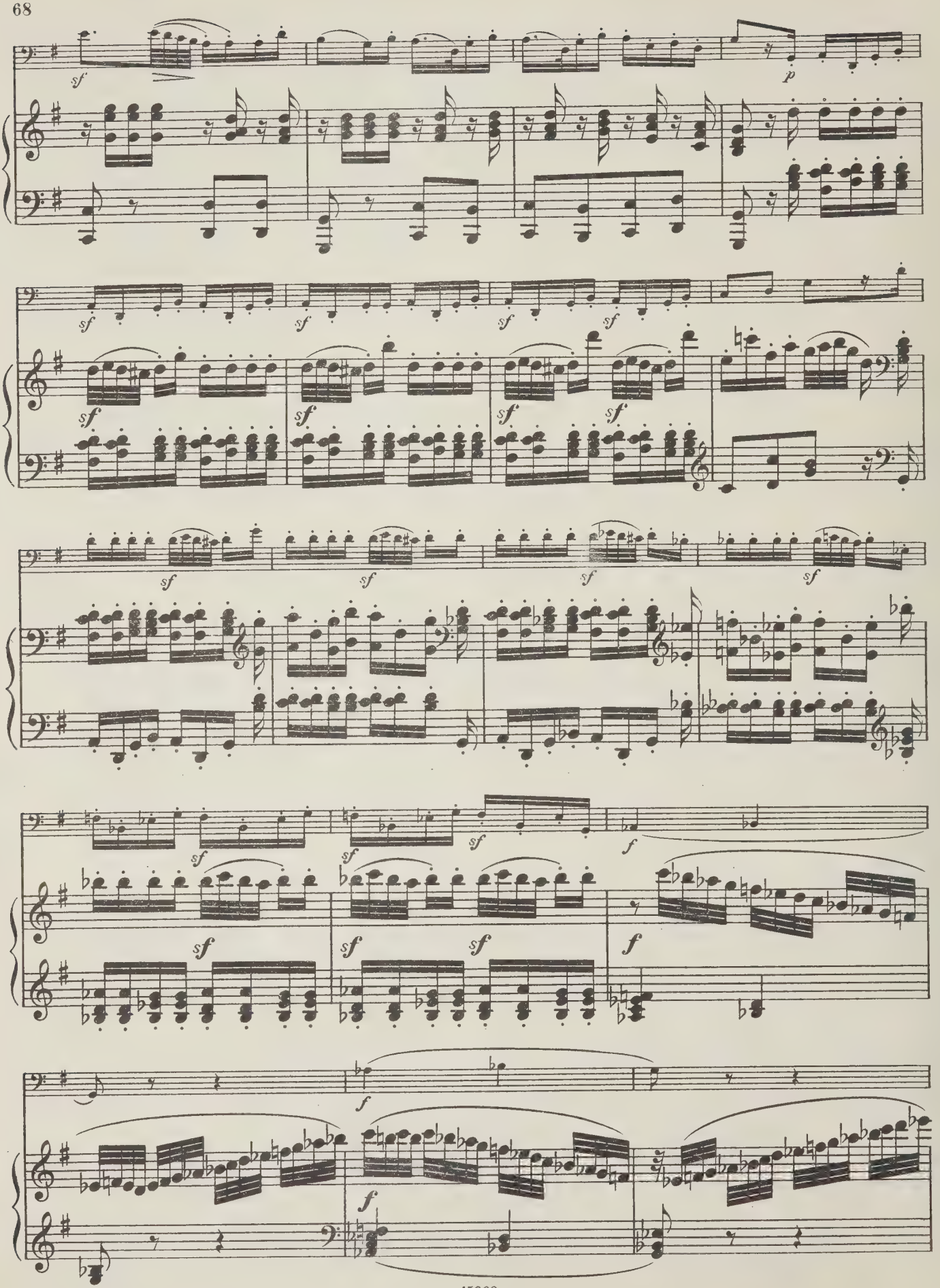

f
f
p
f
sf
sf
f
p
p
p

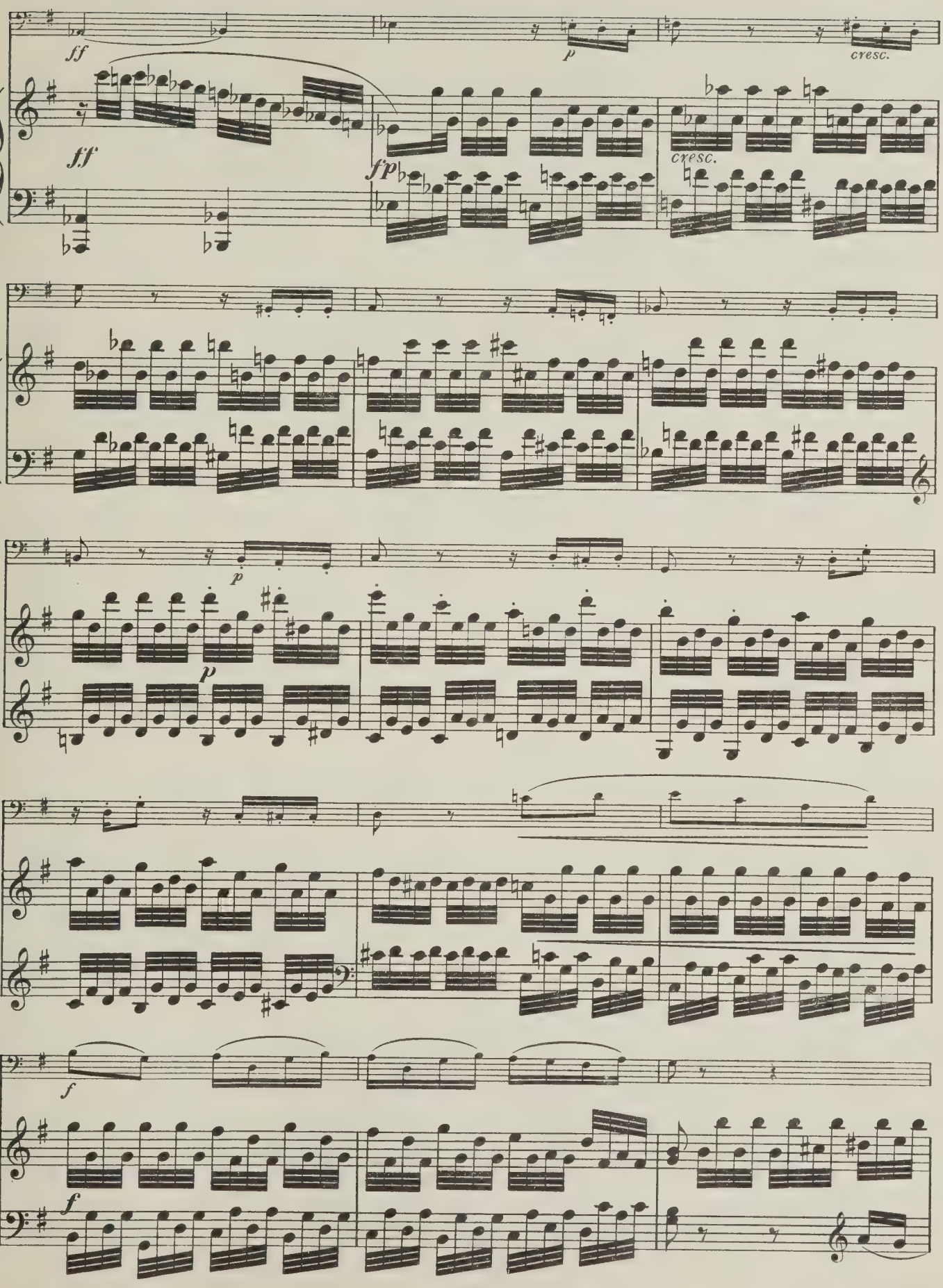

p
sfp
sfp
p
rf
pp
mf
pp
mf
sf
f
f
sfp
f

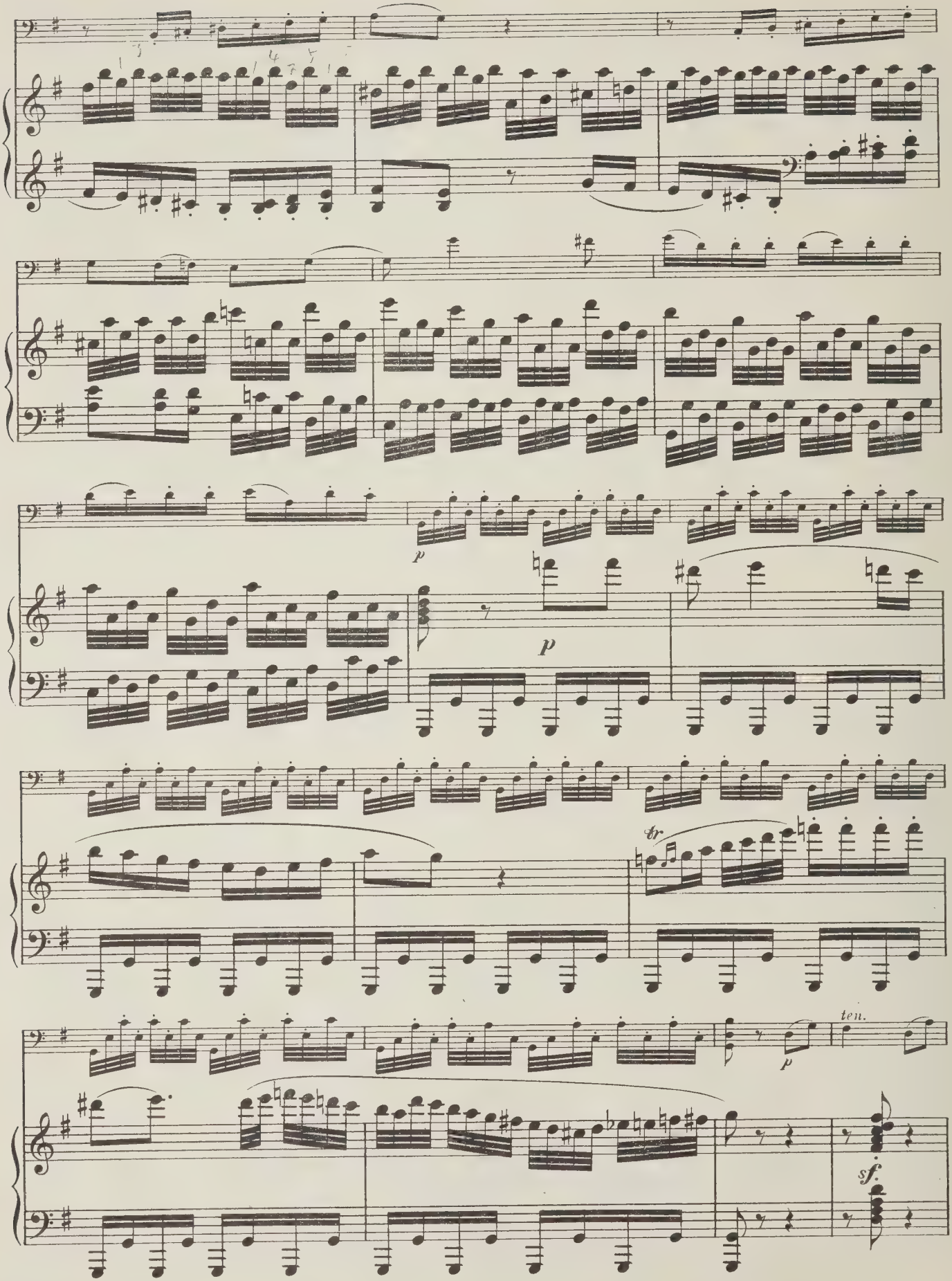

sf
sf
sf
sf
sf
f
sf
f
f
f
p
sf
sf
sf
sf
sf
sfp
sf
sfp
p

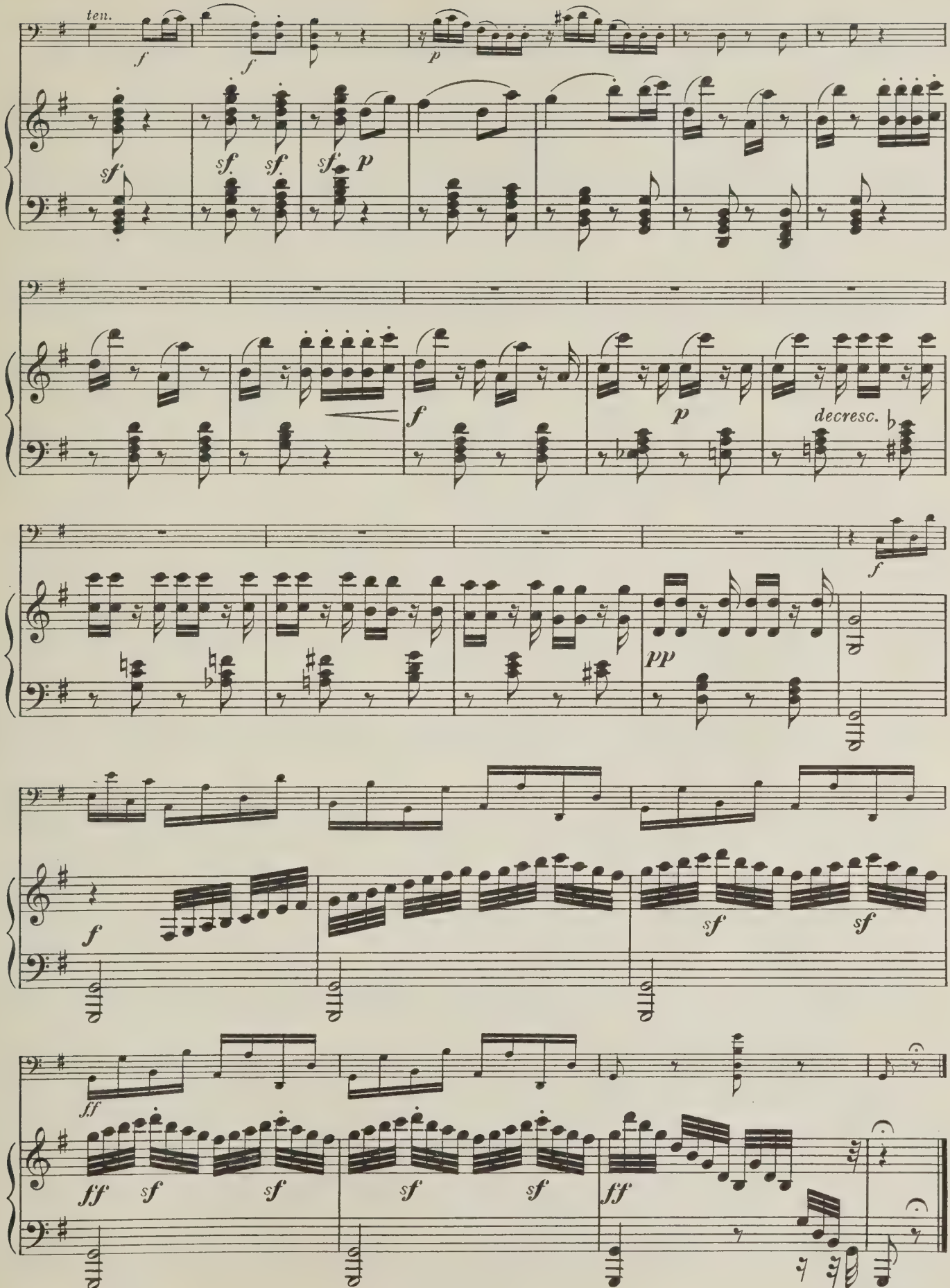

p
tr
sfz
p
tr
tr
tr
sf
p
p
p
p
p
p
mf
p
mf
p
p


p
p
p
cresc.
fp
p
fp
p




ff
p
cresc.
ff
cresc.
fp
p
p
f
f

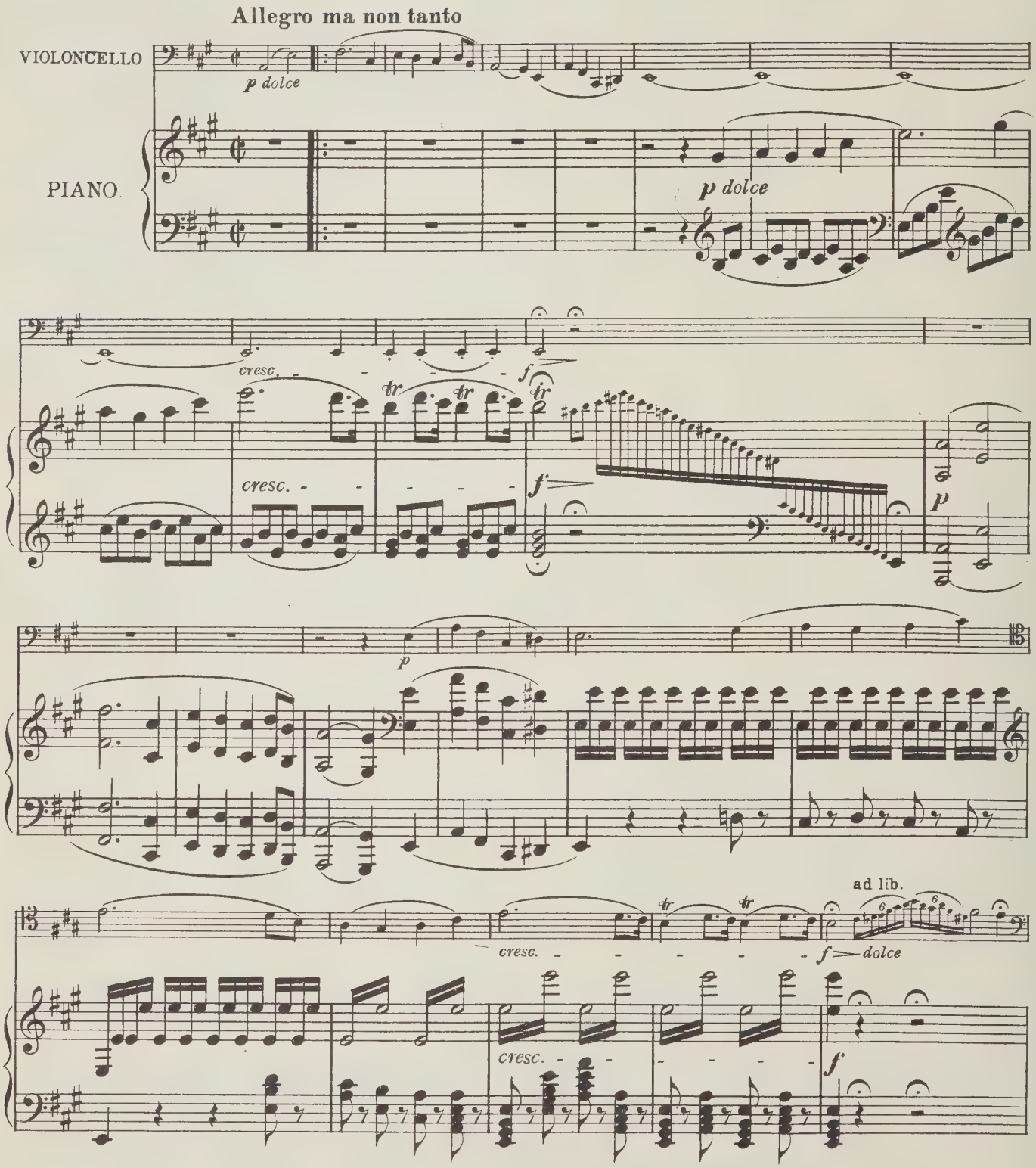

p
p
tr
ten.
p
sf.


ten.
decresc.

SONATE

Edited by Donald F. Tovey

Beethoven Op. 69*



*In 1815 Beethoven wrote a letter to Breitkopf and Härtel (No 331 of Dr Kalischer's complete edition) in which he gave a list of misprints in this sonata. This list is here acted upon for the first time: seven of the most serious misprints being still enshrined in the "critical" edition.

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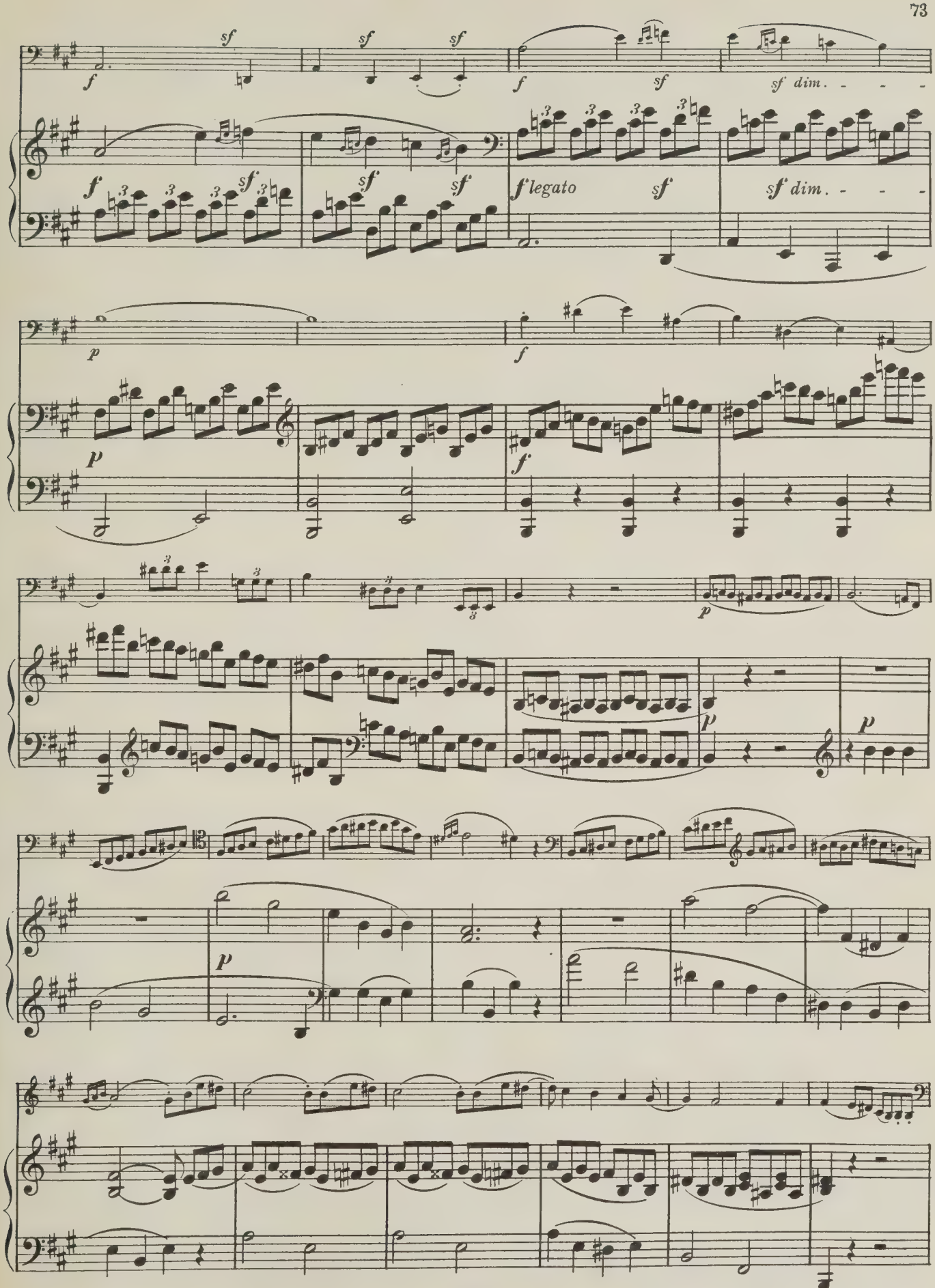
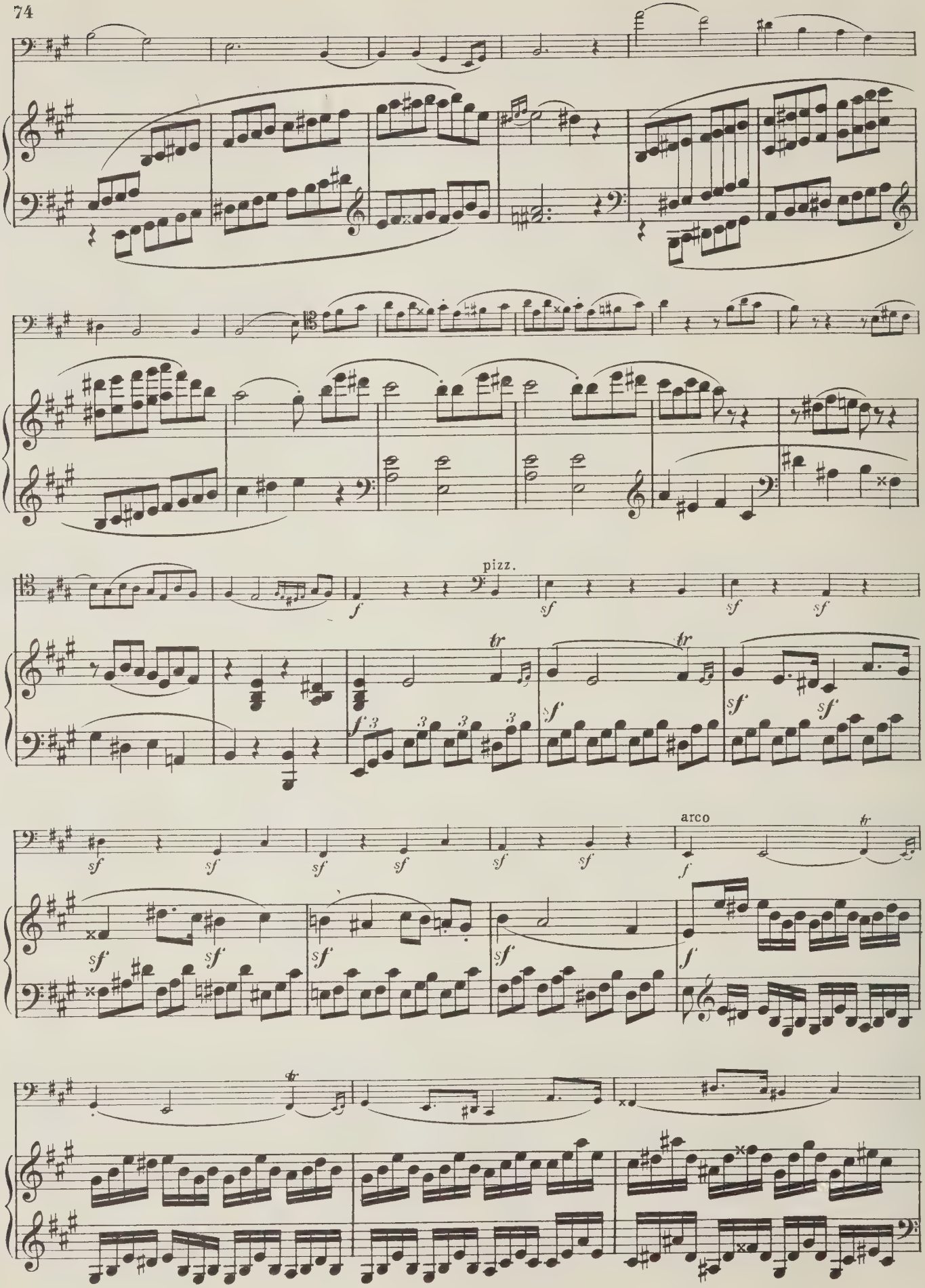
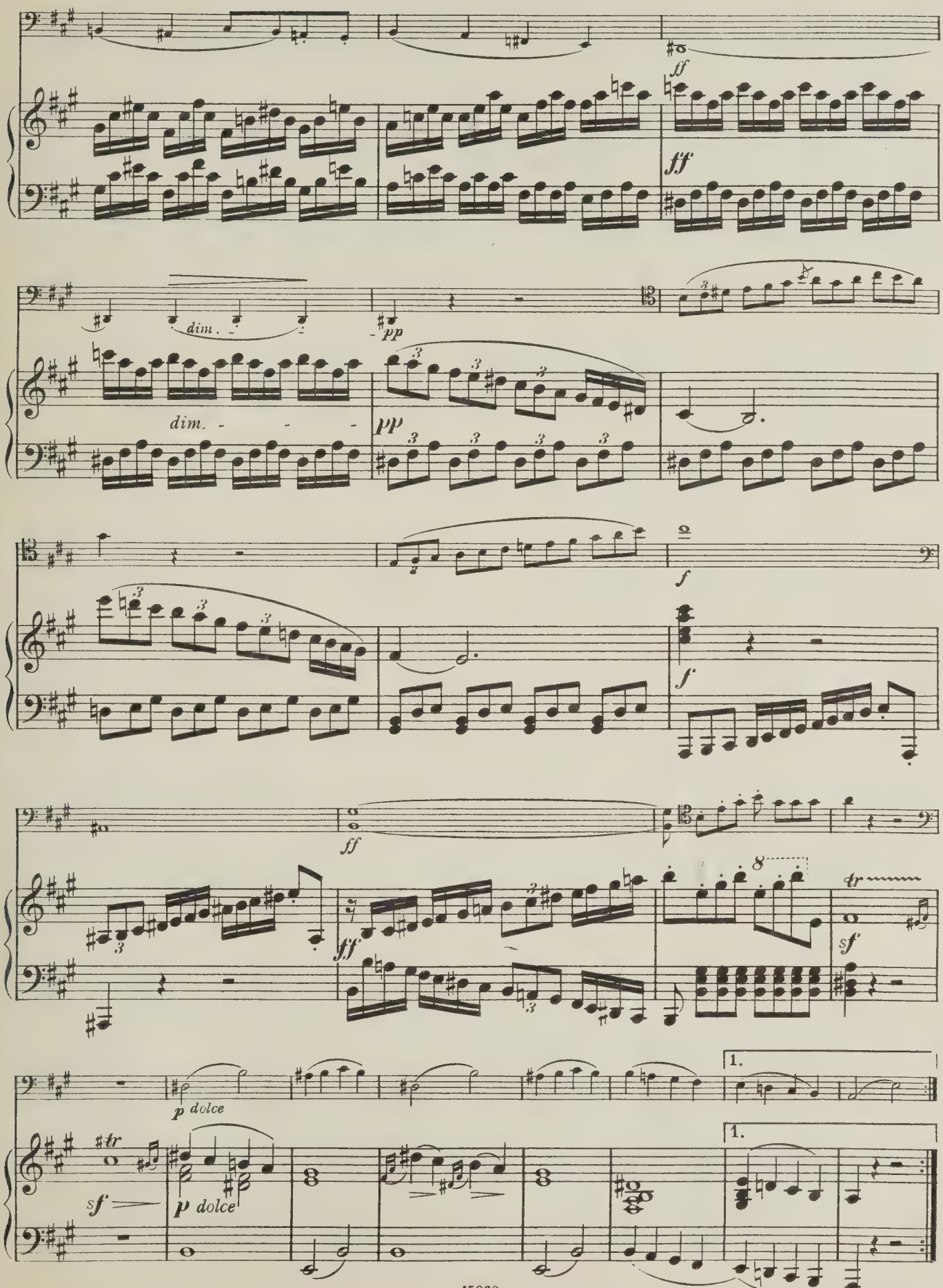
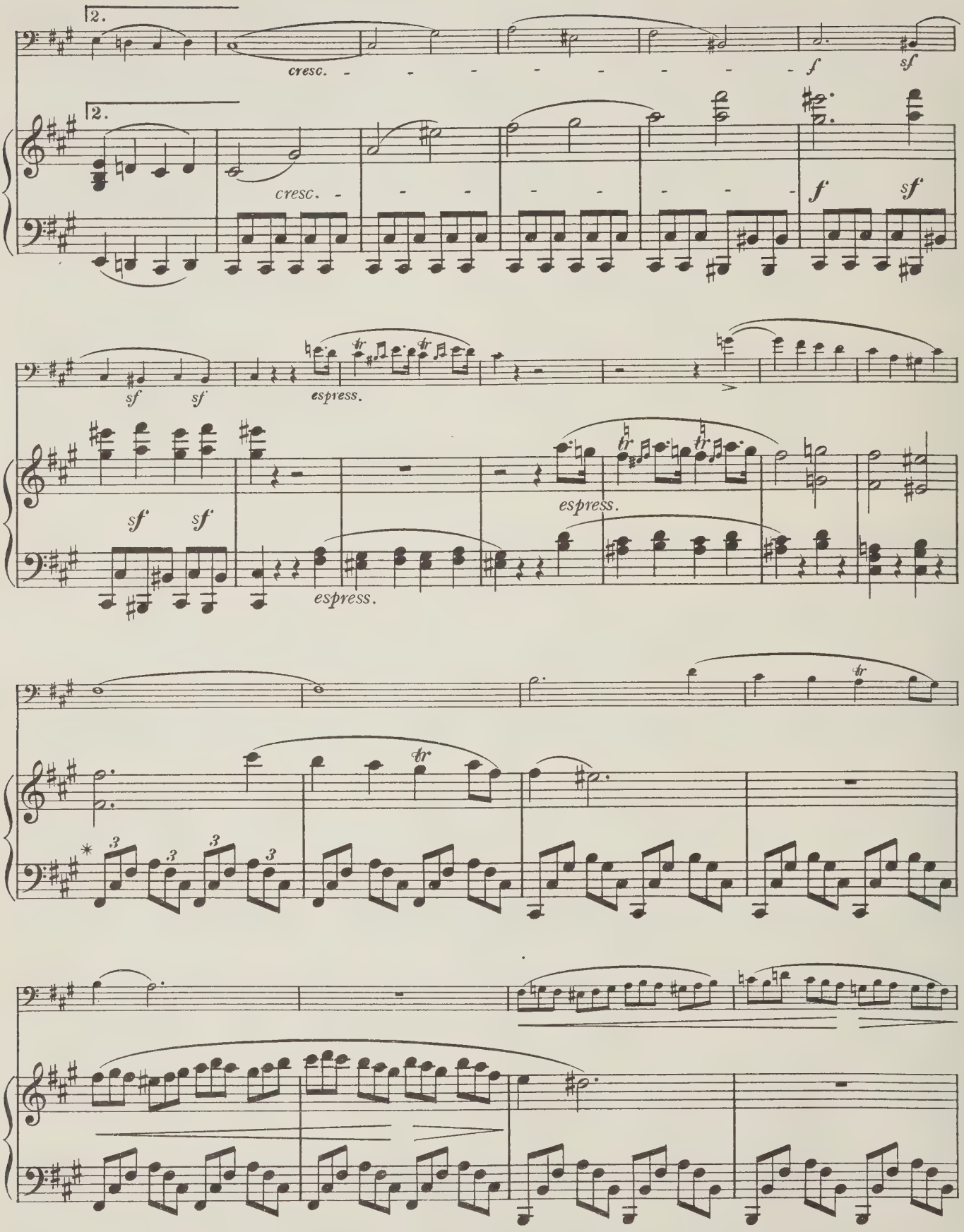
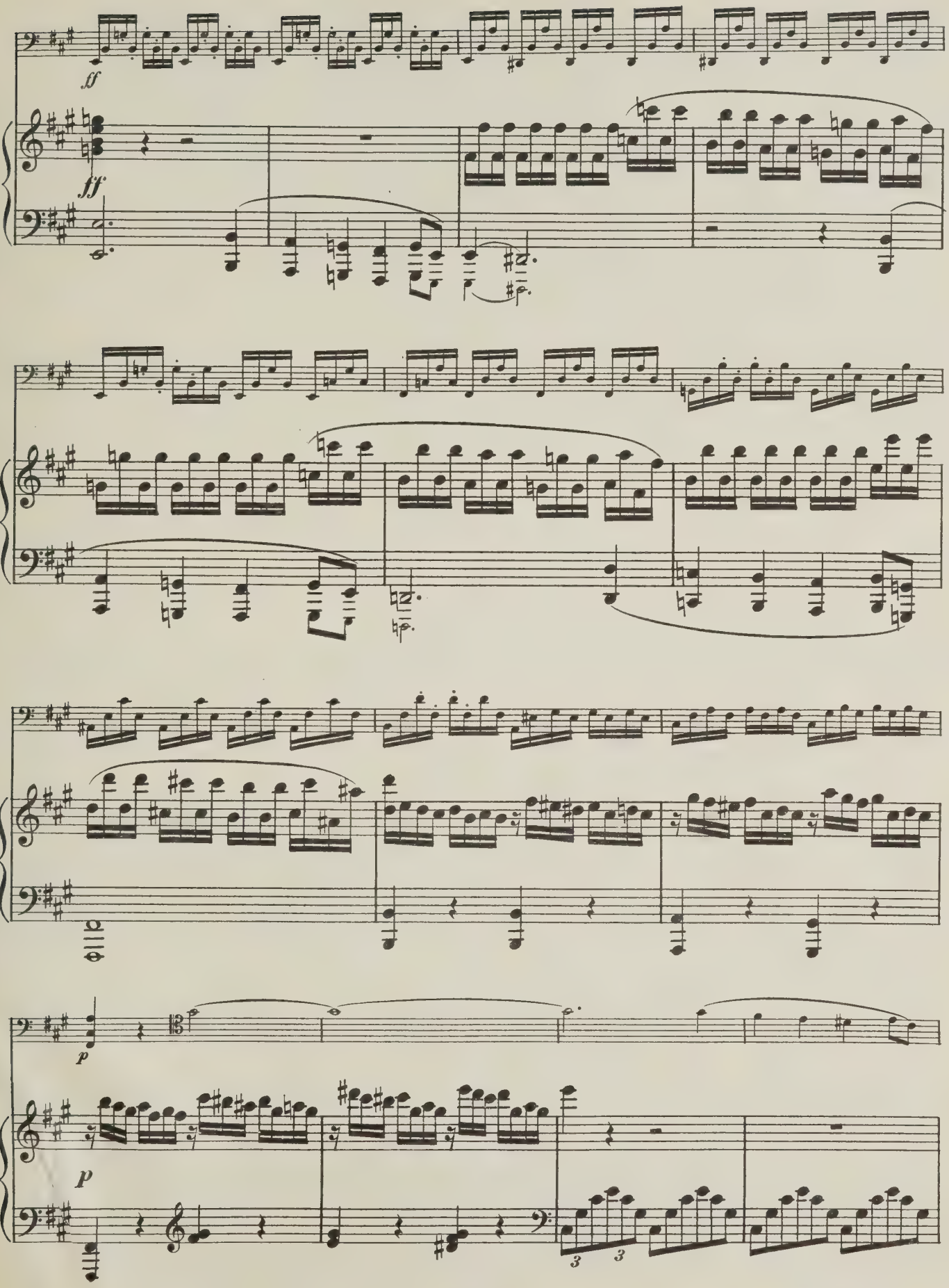

f
sf
sf
sf
f
sf
sf dim.
f
sf
sf
sf
f legato
sf
sf dim.
p
f
p
f
p
p
p
p

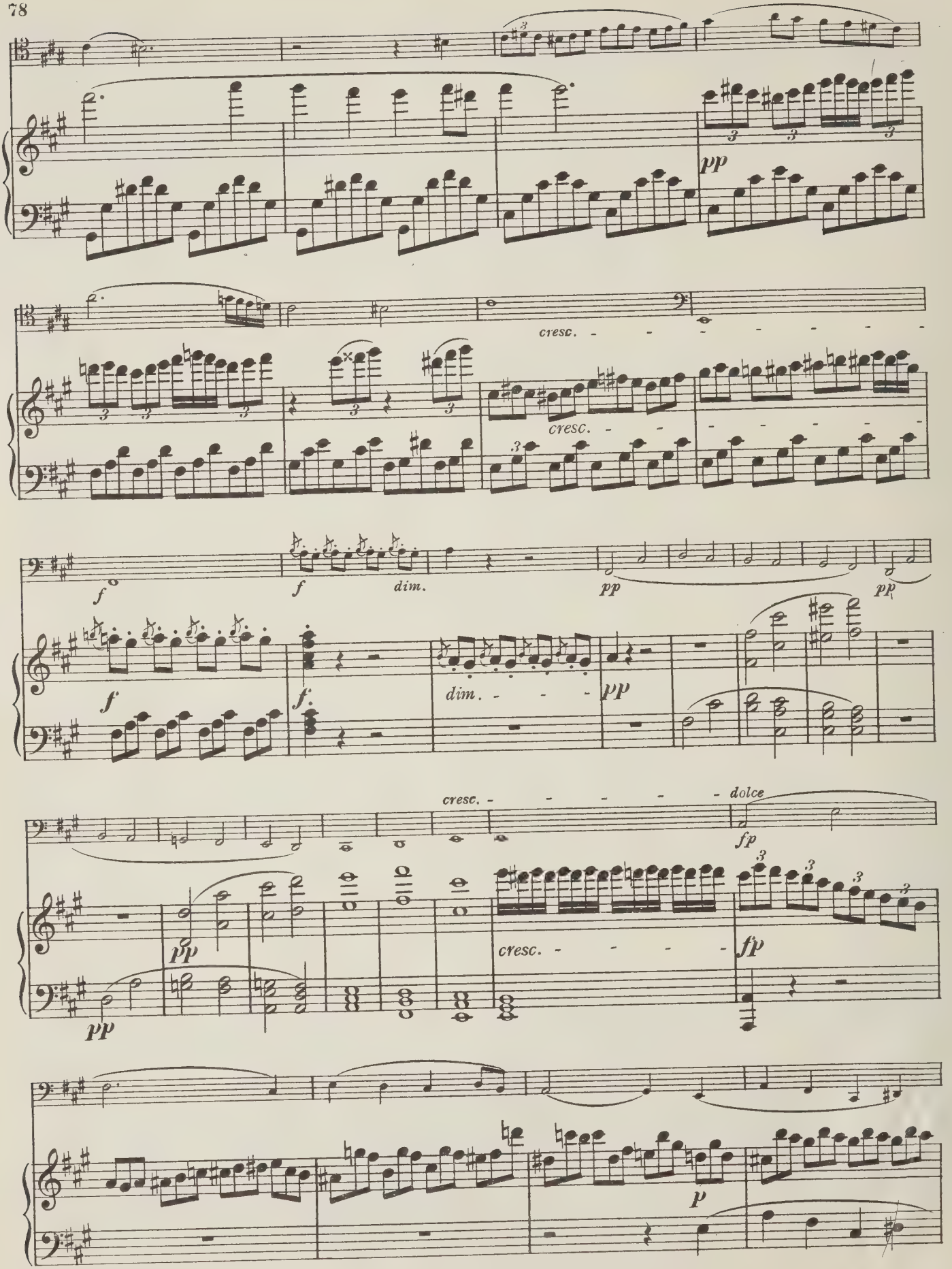

pizz.
arco

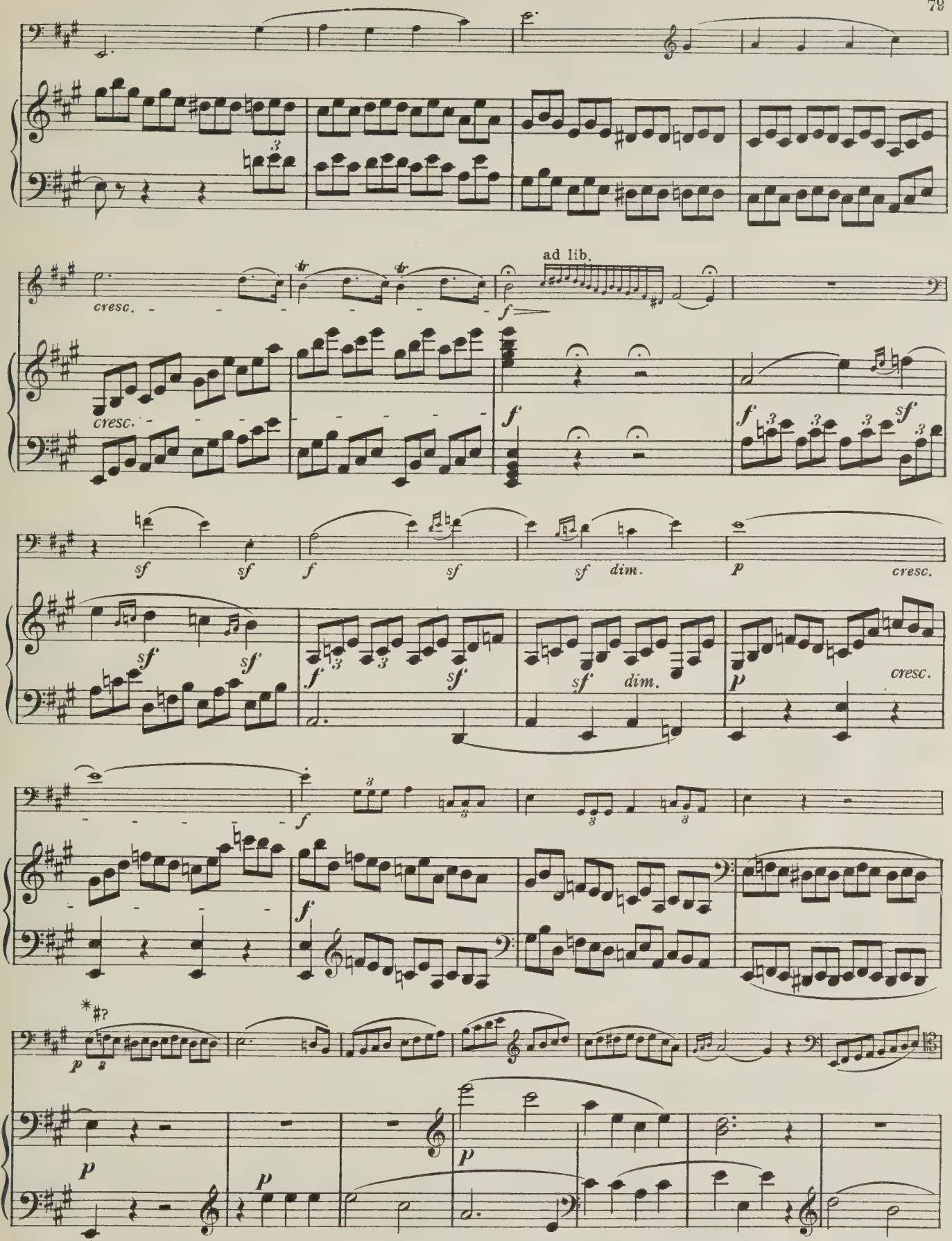

ff
ff
dim.
pp
dim.
pp
f
f
ff
ff
8
tr
sf
p dolce
1.
tr
sf
p dolce
1.



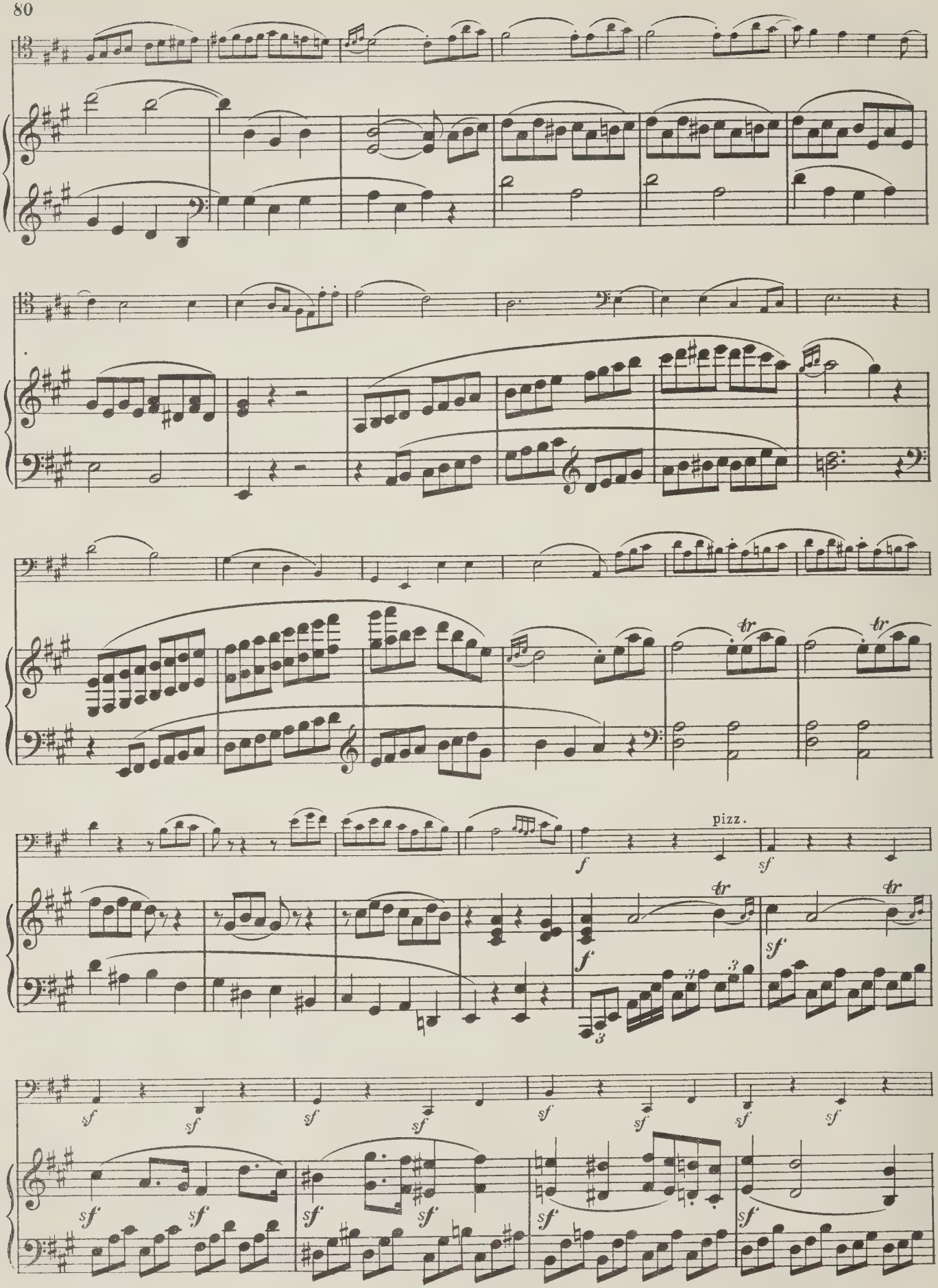
*It does not seem necessary to append the ugly and commonplace alternative version of the left hand forced upon Beethoven by his original publishers.

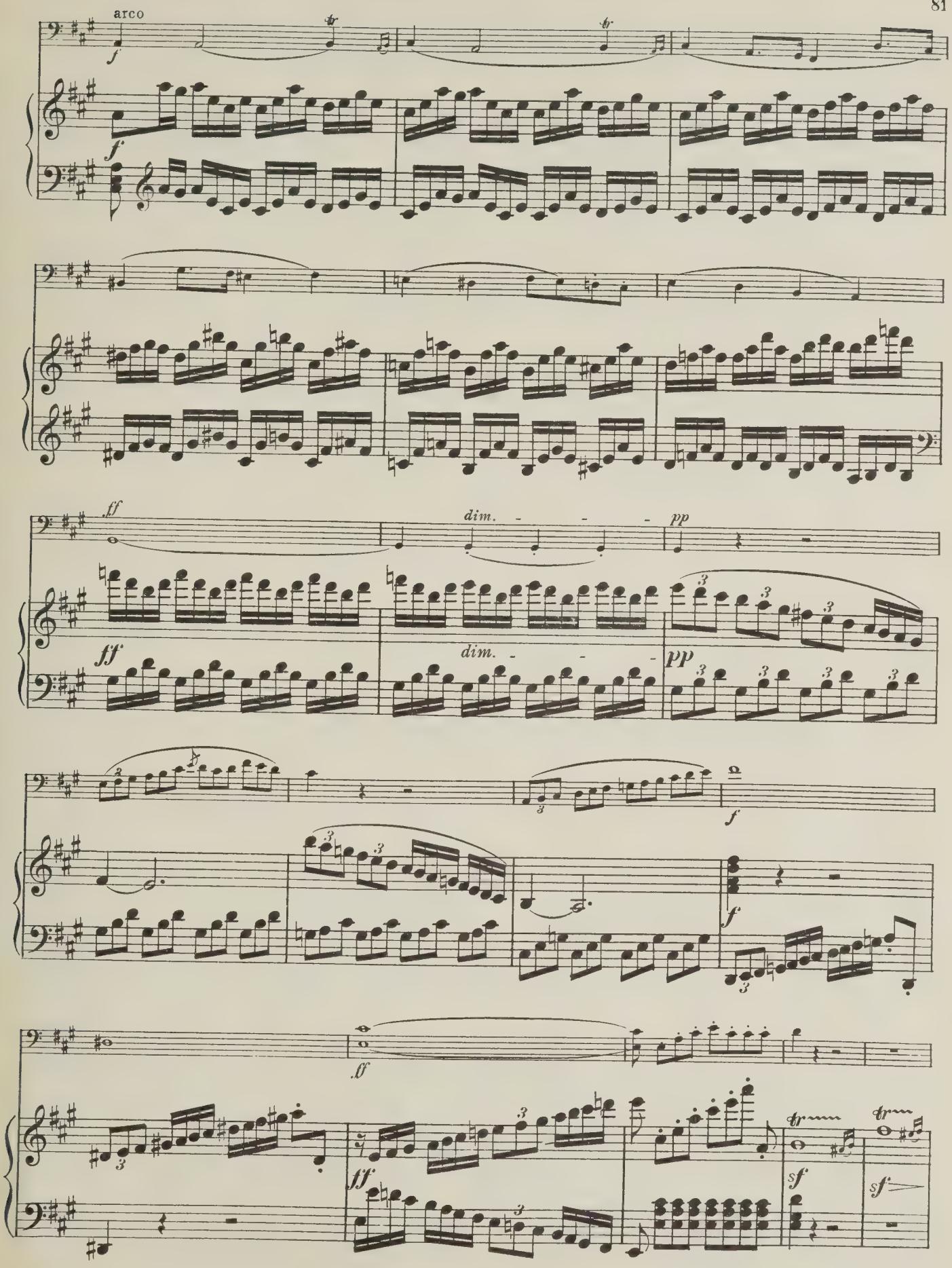

ff
ff
p
p
3
3

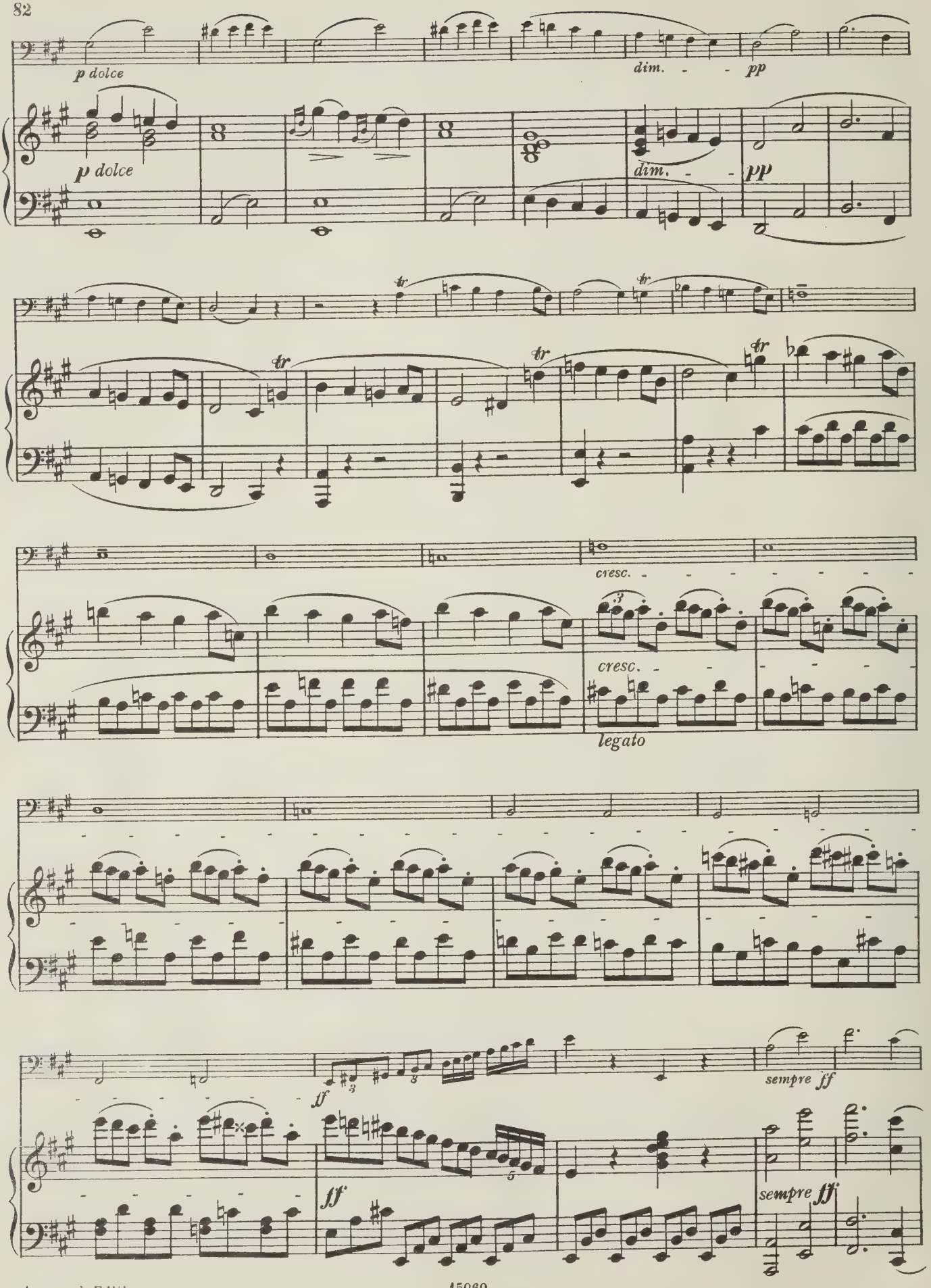

pp
cresc.
cresc.
f
f
dim.
pp
pp
f
f.
dim.
pp
cresc.
dolce
fp
pp
pp
cresc.
fp
p

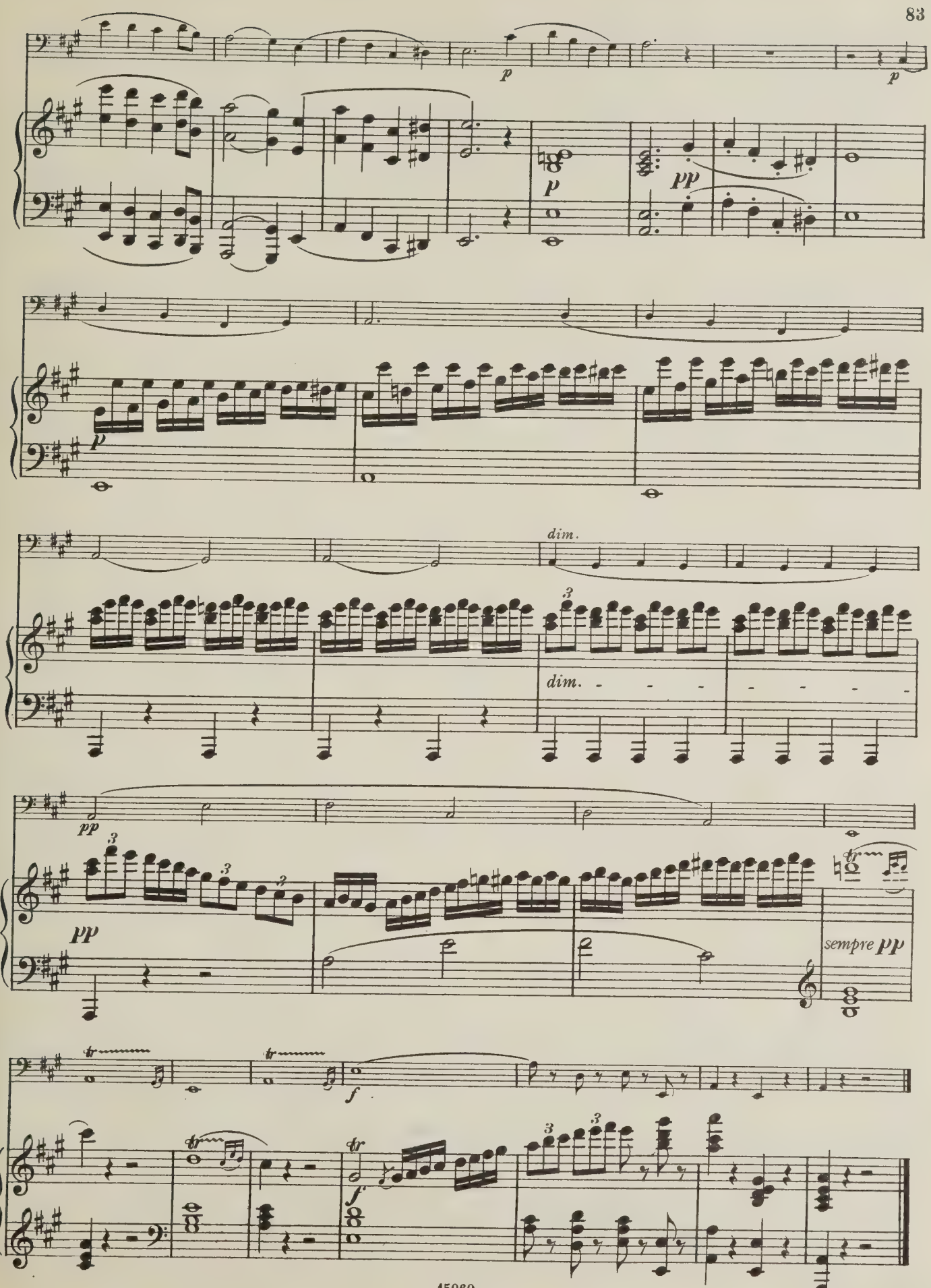


*Early editions, and the "critical" edition of Breitkopf and Härtel give F♯, which many others correct in conformity with parallel passages. It is quite characteristic of Beethoven, as of Haydn and Mozart, to produce an intentional change here, and the passage is not referred to in his own list of misprints. But the question must remain open.


pizz.

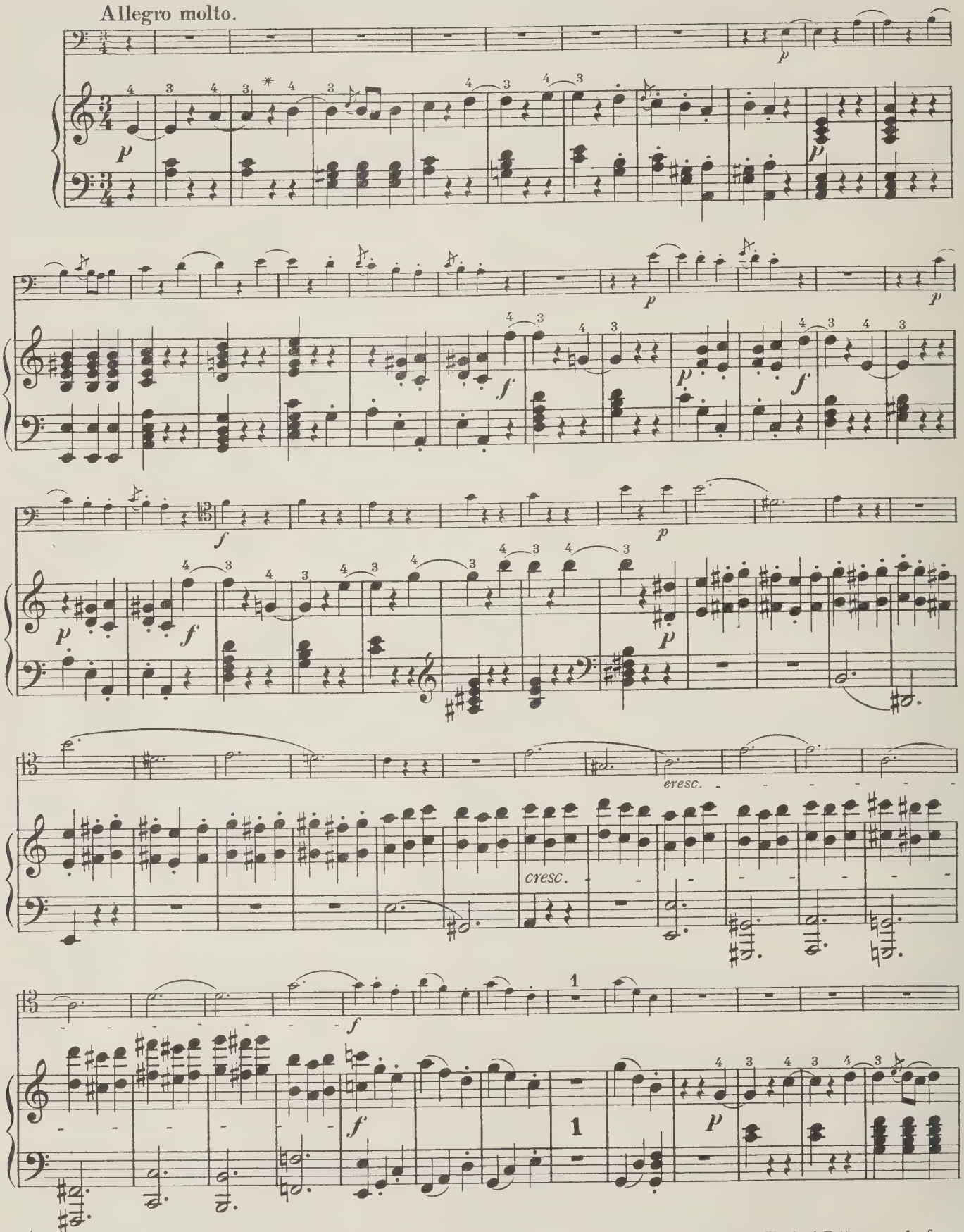

arco
f
f
ff
dim.
pp
ff
dim.
pp
f
f
ff
ff
sf
sf


p dolce
dim.
pp
p dolce
dim.
pp
tr
tr
tr
tr
cresc.
cresc.
legato
ff
sempre ff
ff
sempre ff


p
p
p
pp
dim.
dim.
pp
pp
sempre pp
f
f

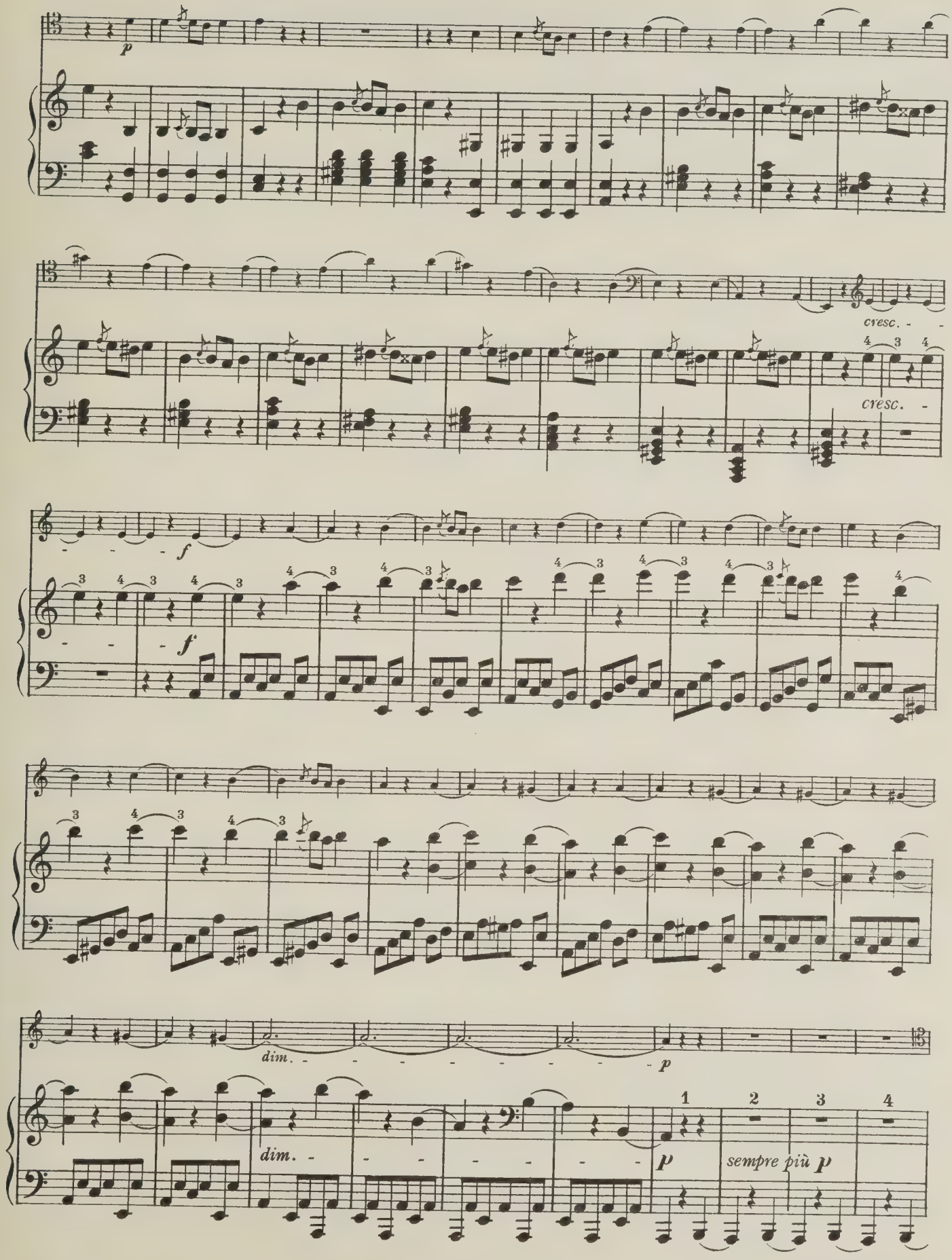
SCHERZO.

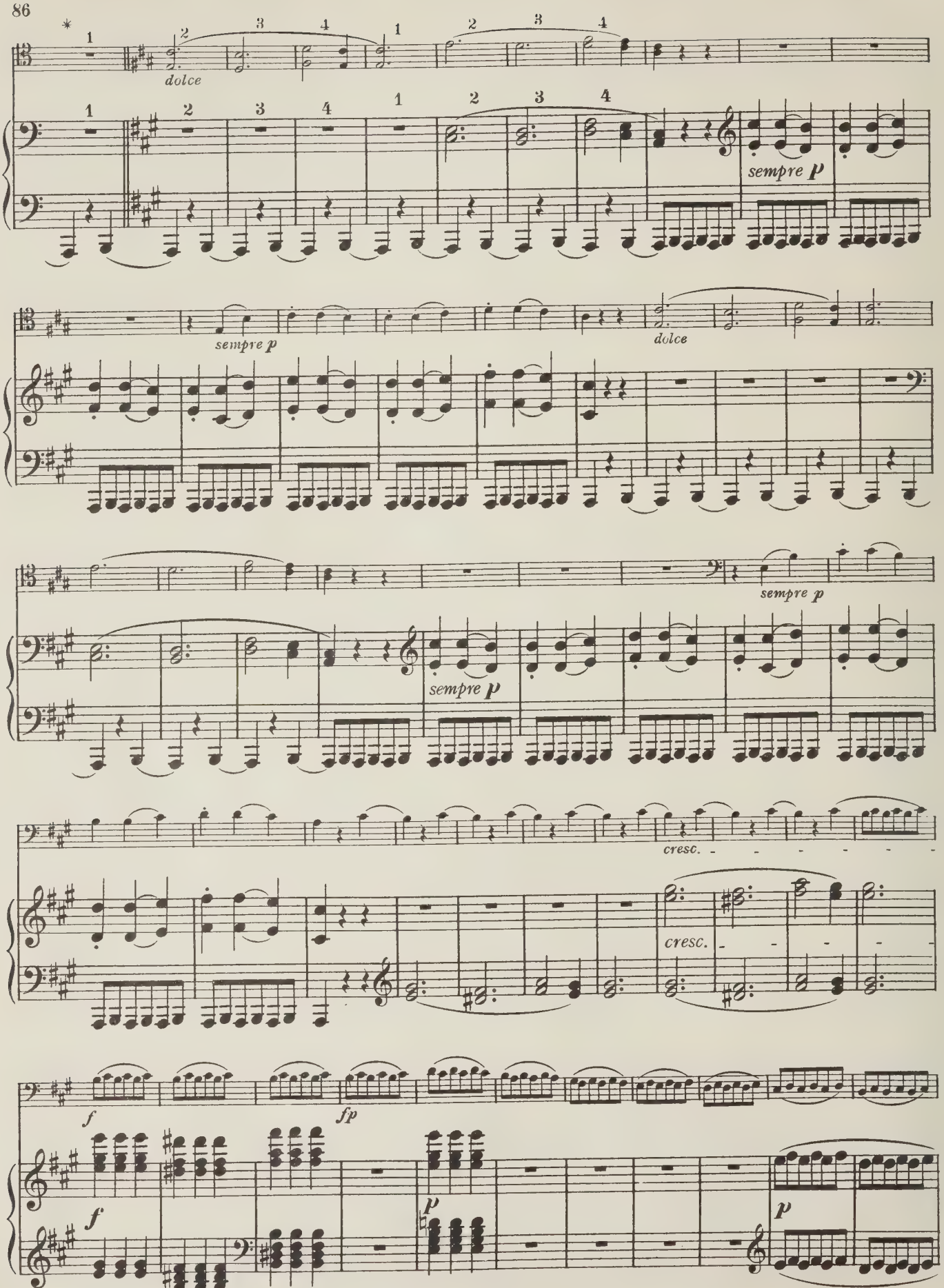
Allegro molto.



*The fingering is Beethoven's own, and indicates a faint repercussion in the place of the tied note. Cipriani Potter records, from personal knowledge, a similar case in the second subject of the first movement of the Pianoforte Sonata Op. 28.

The *sforzando* given in all editions (including the "critical" Breitkopf and Härtel) at the second bar is an attempt to make sense of a bad misprint pointed out by Beethoven in the letter mentioned above.


p
cresc.
cresc.
f
f
dim.
p
dim.
p
1
2
3
4
sempre più p



* These figures are added to shew the phrasing which is obscured by the position of the double bar.

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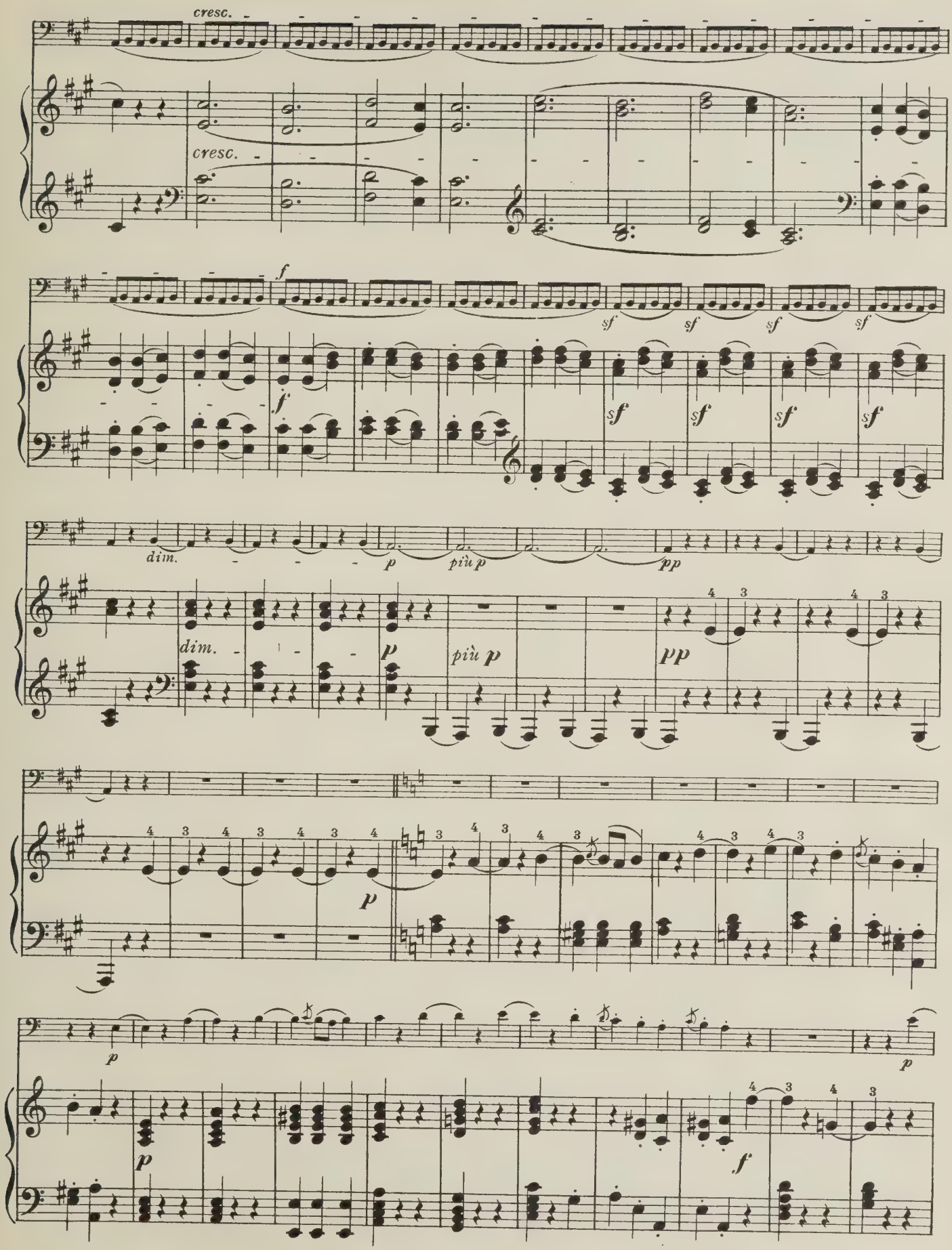
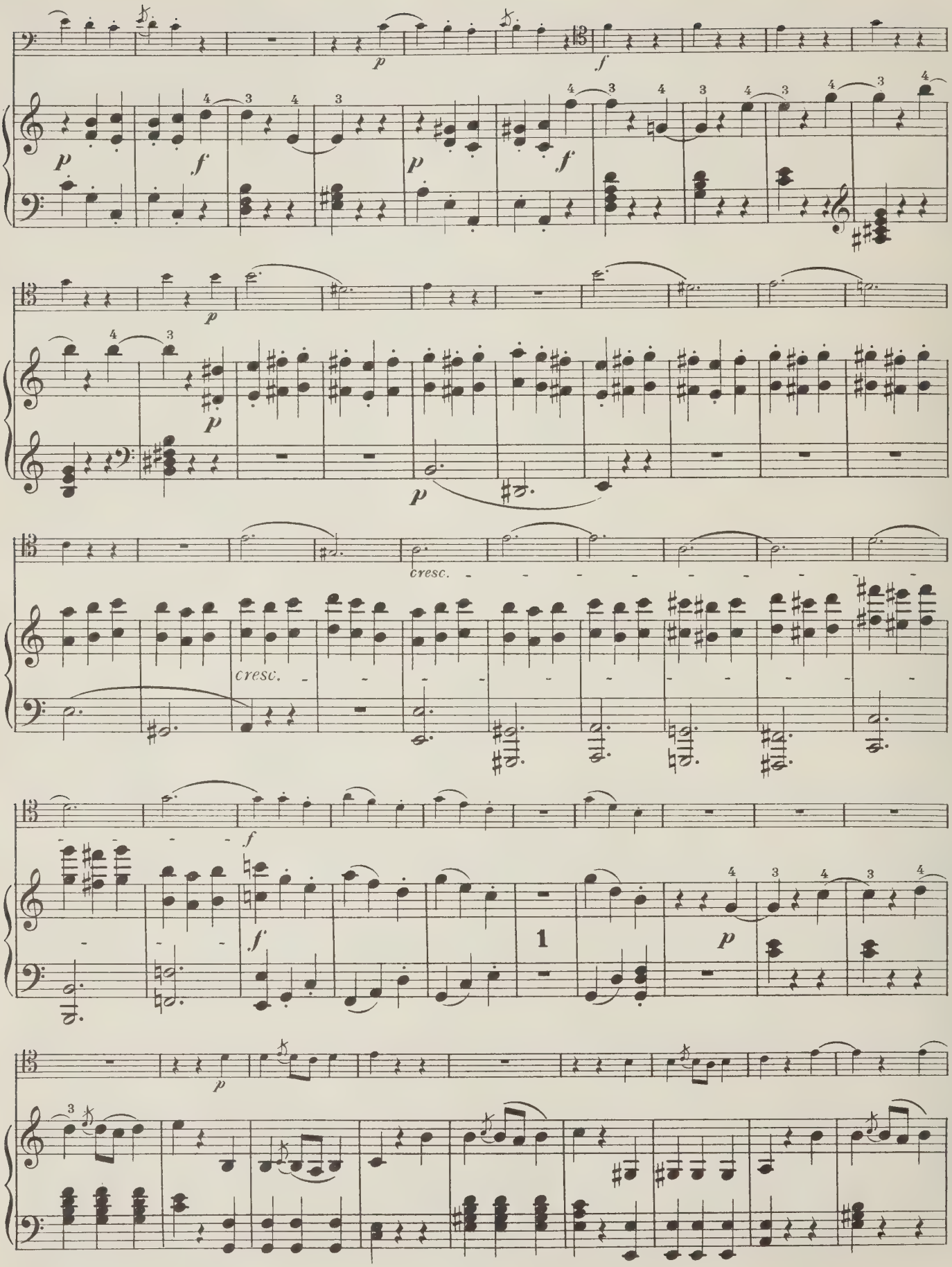
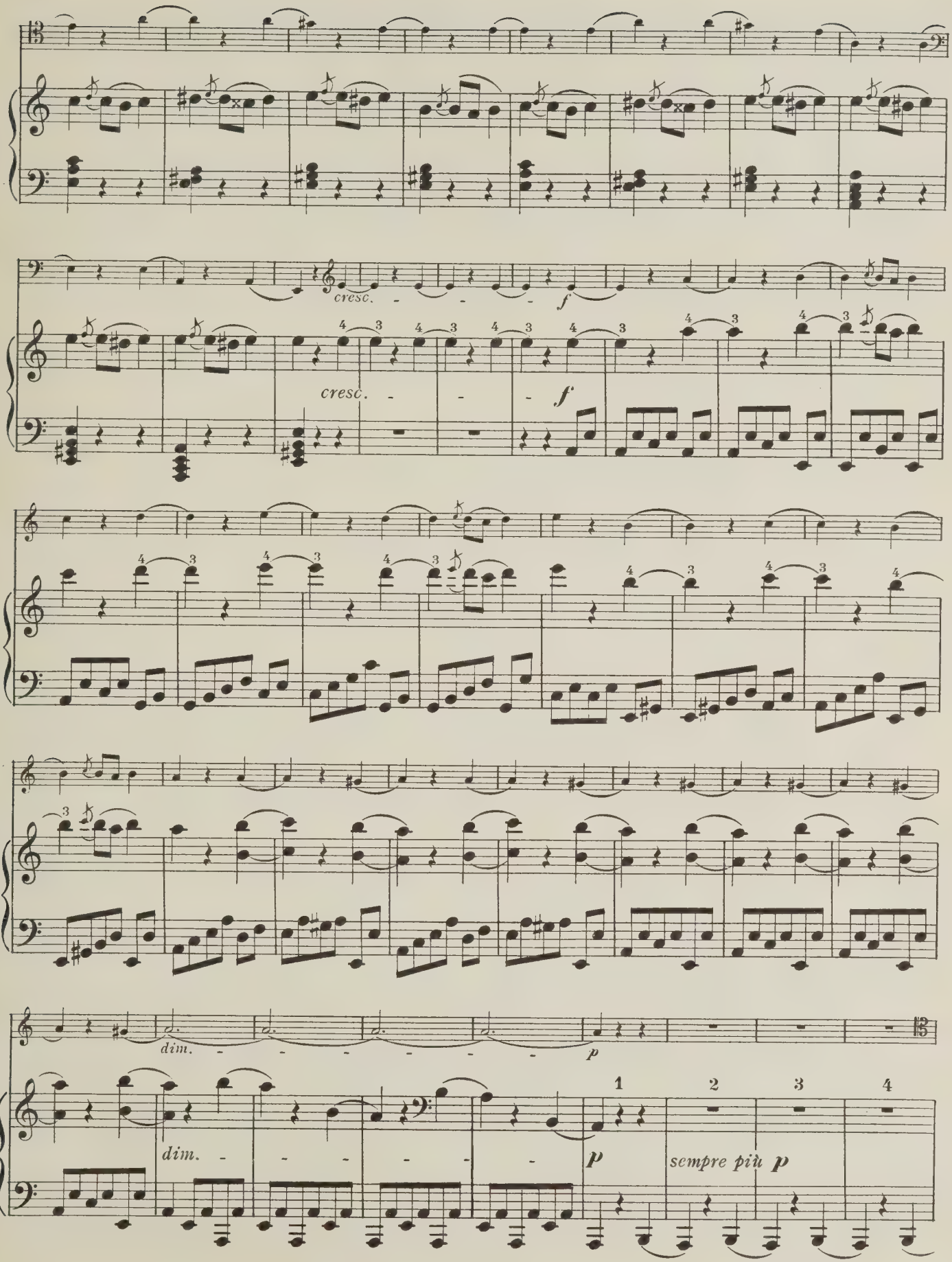
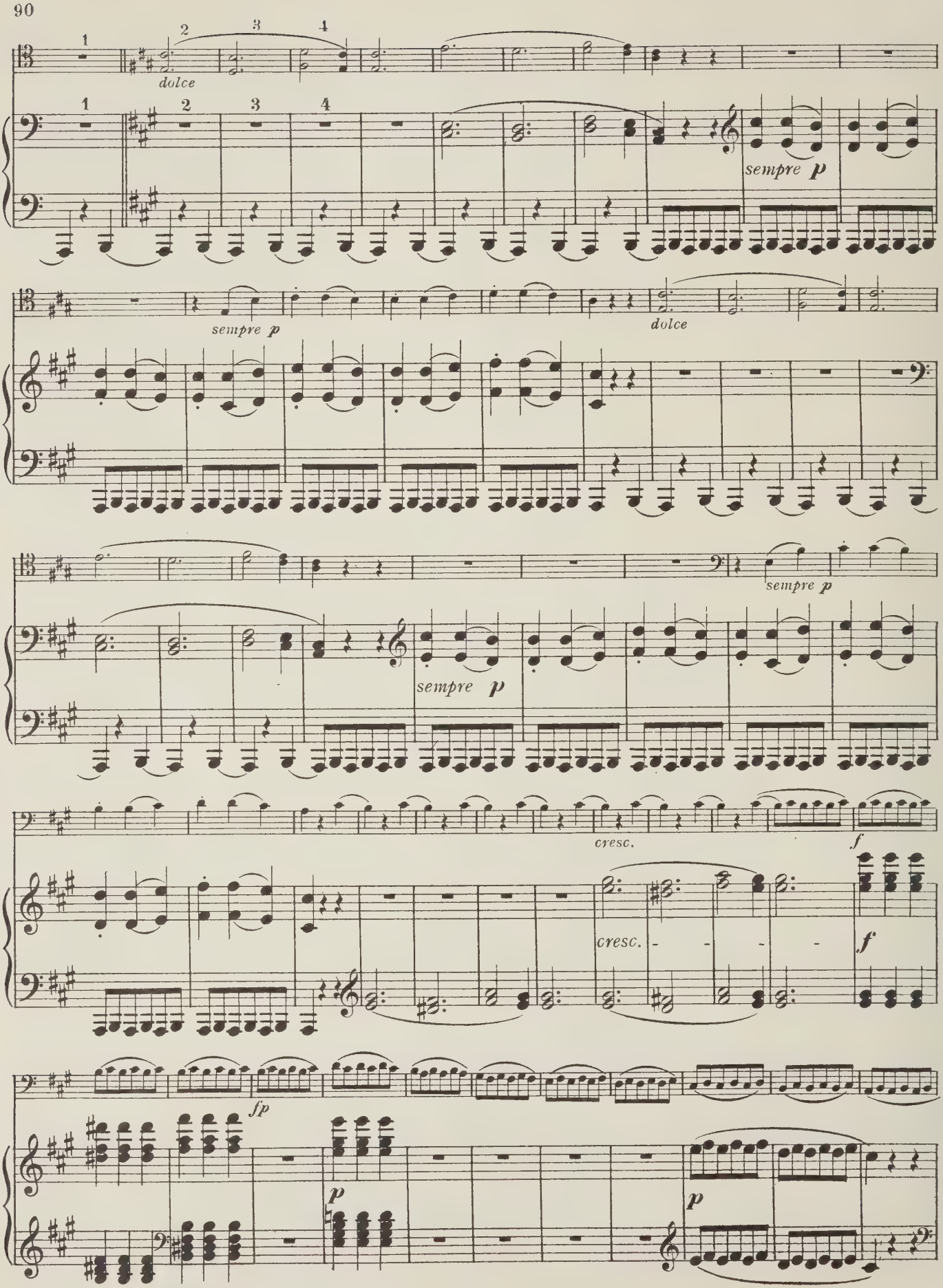
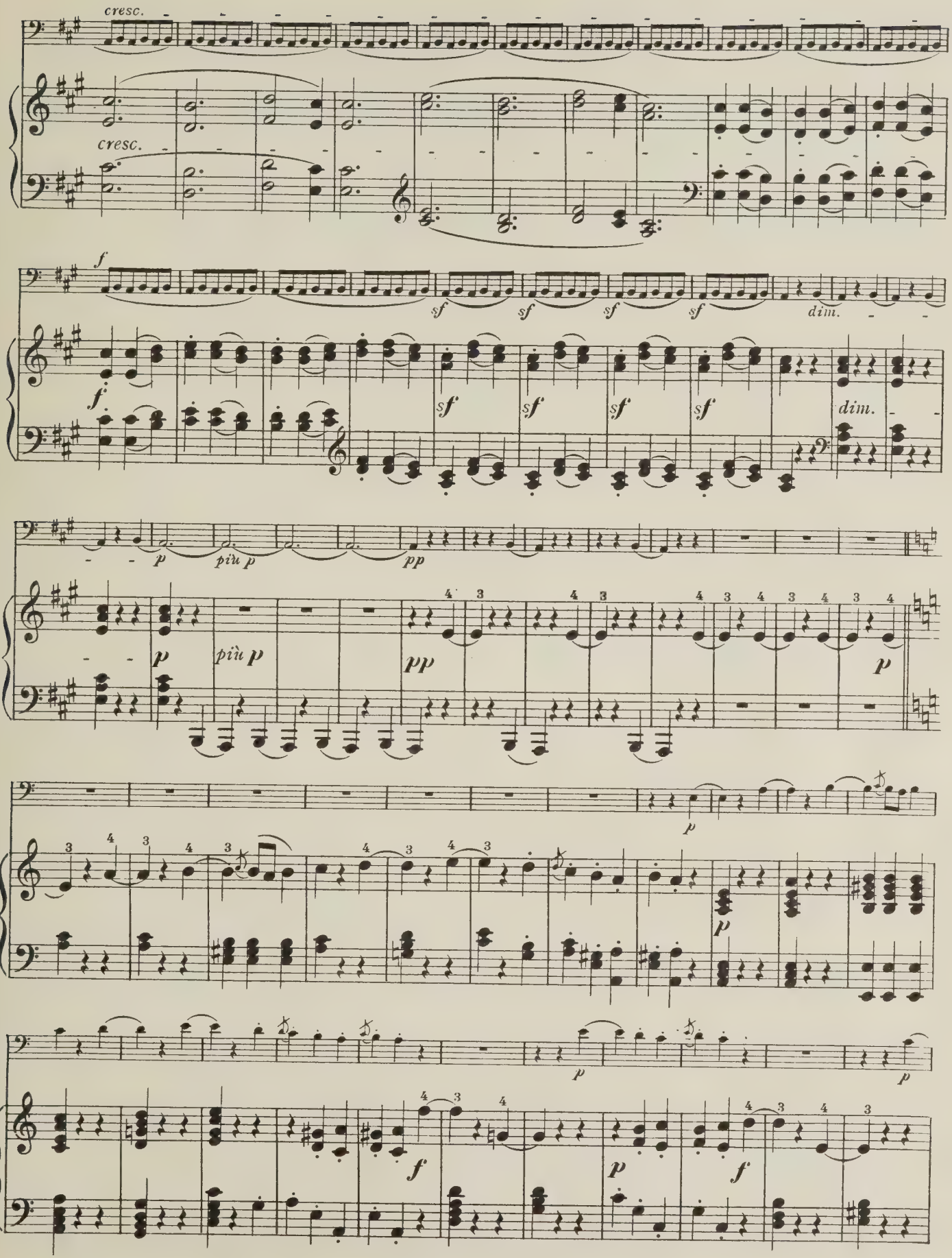
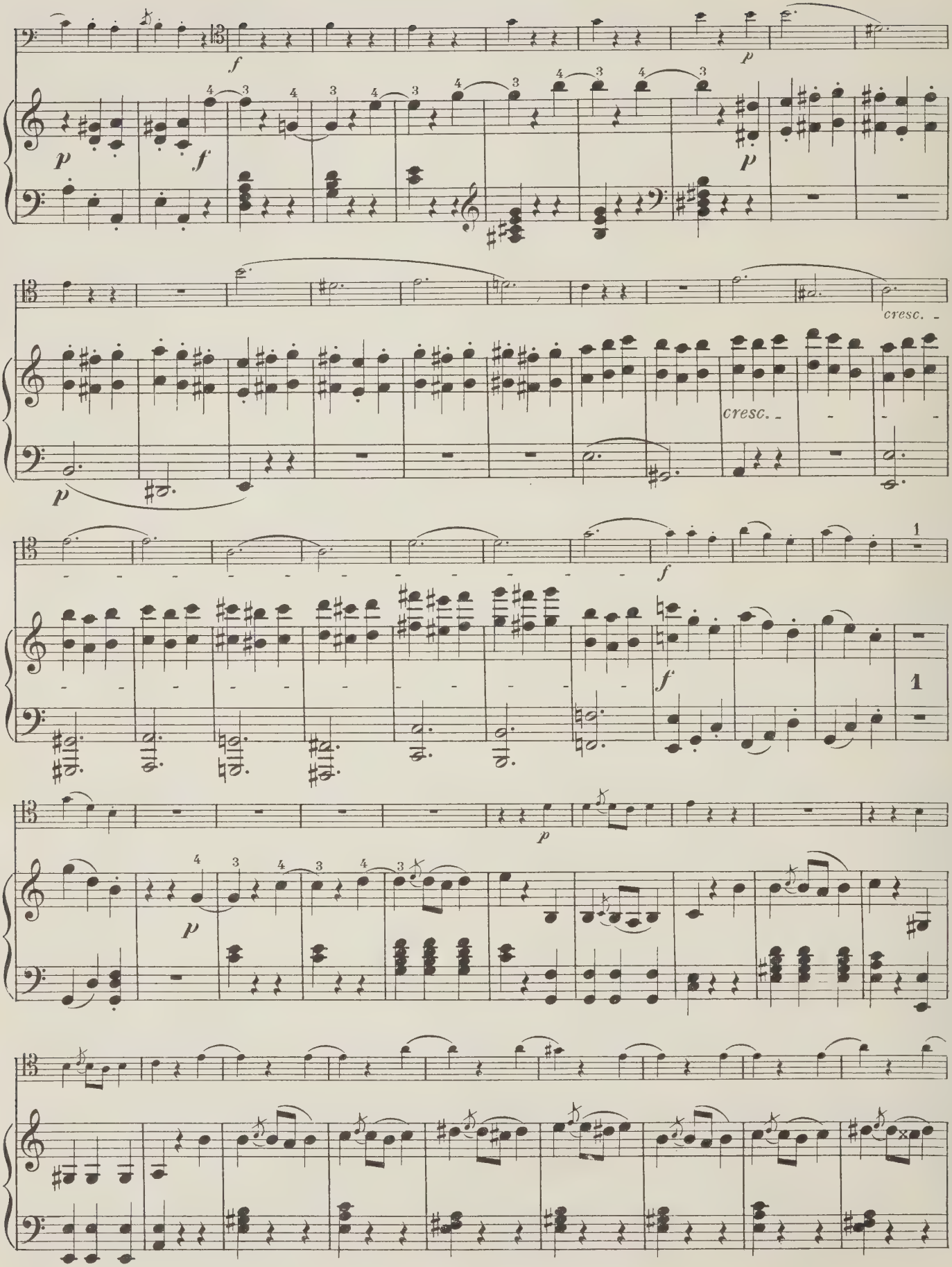

cresc.
cresc.
f
f
sf
sf
sf
sf
sf
sf
sf
sf
dim.
p
più p
pp
dim.
p
più p
pp
4
3
4
3
p
p
p
p
f

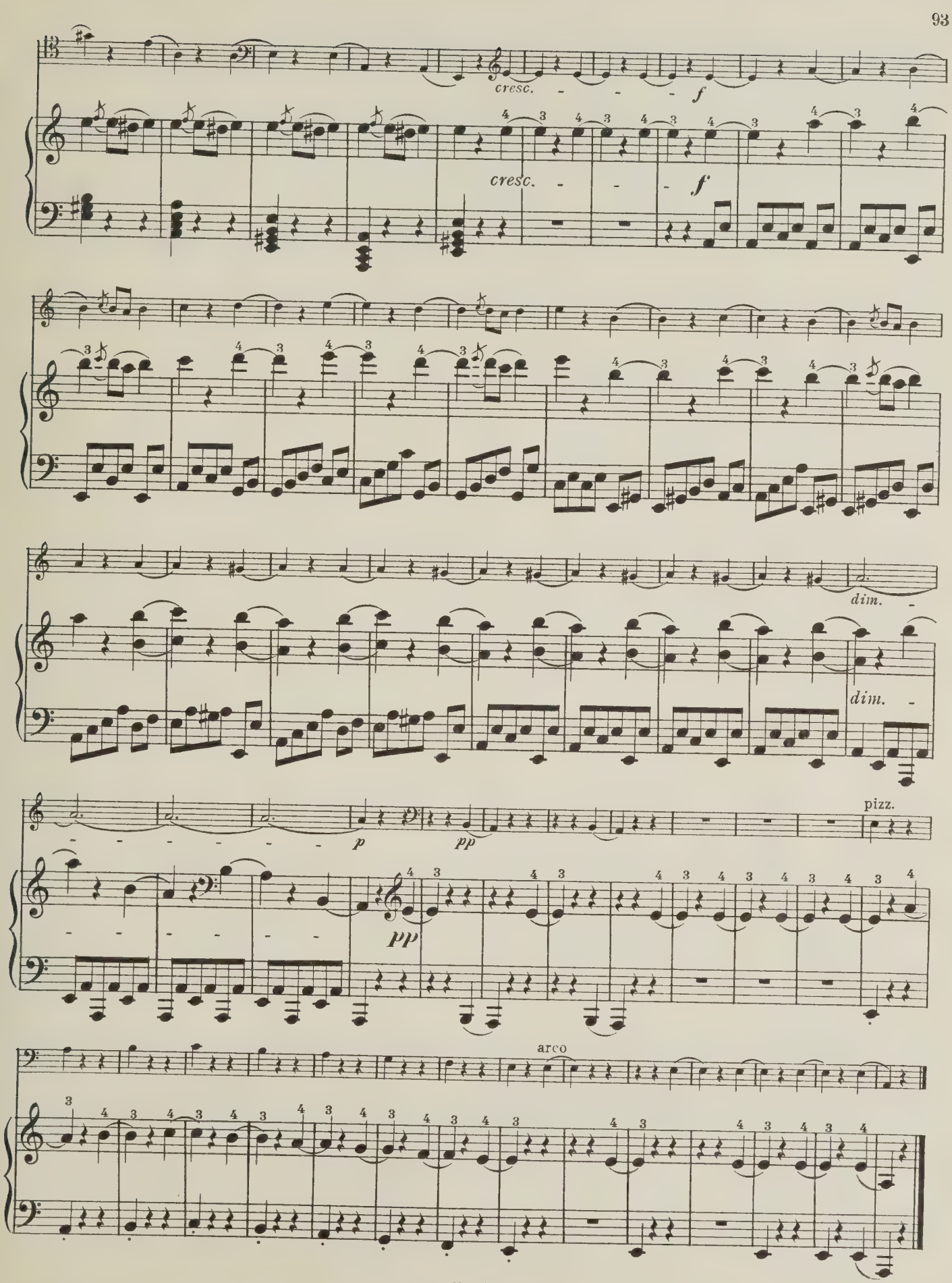

p
f
cresc.
1

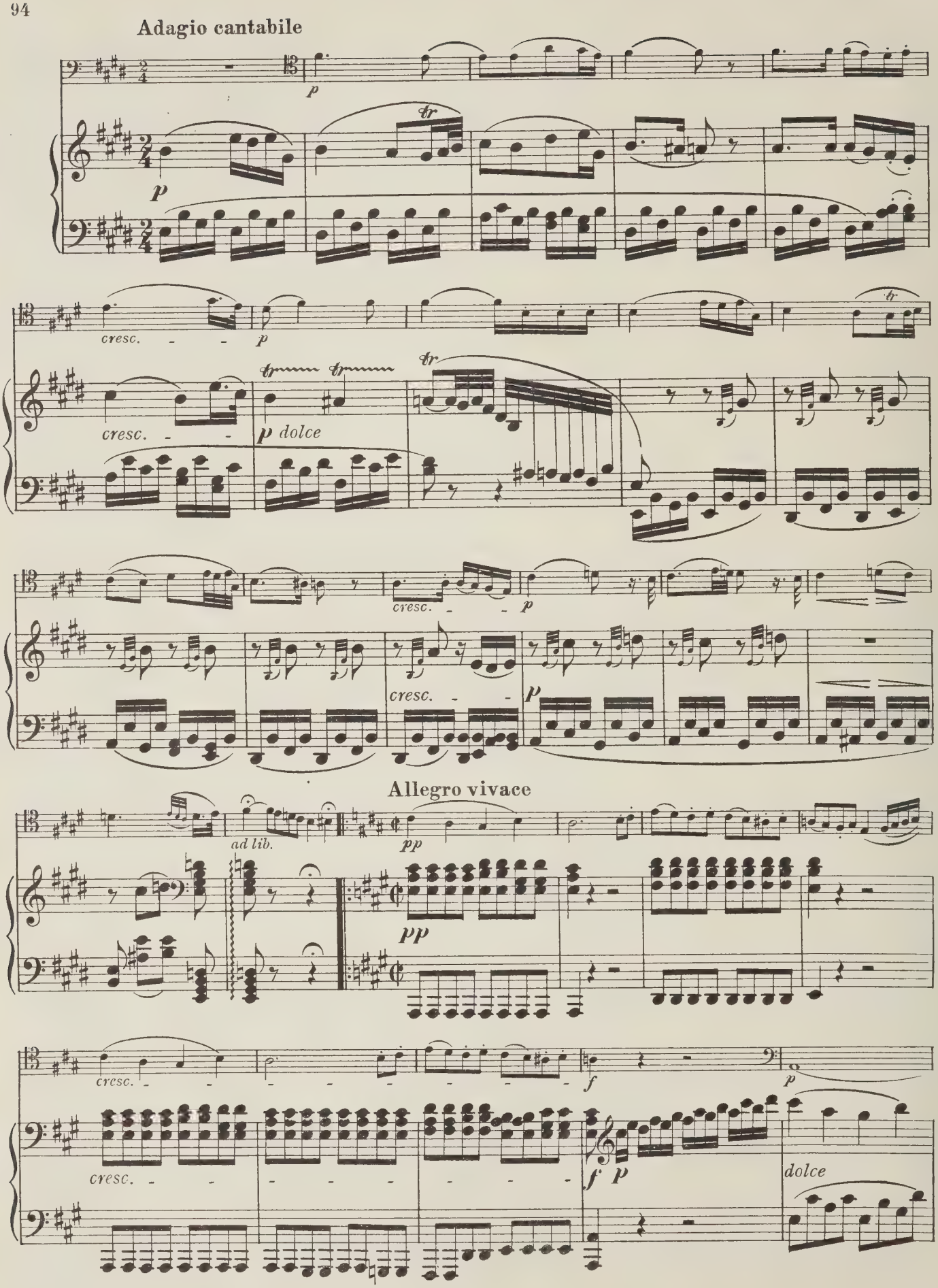

cresc.
f
cresc.
f
dim.
p
dim.
p
1
2
3
4
sempre più p

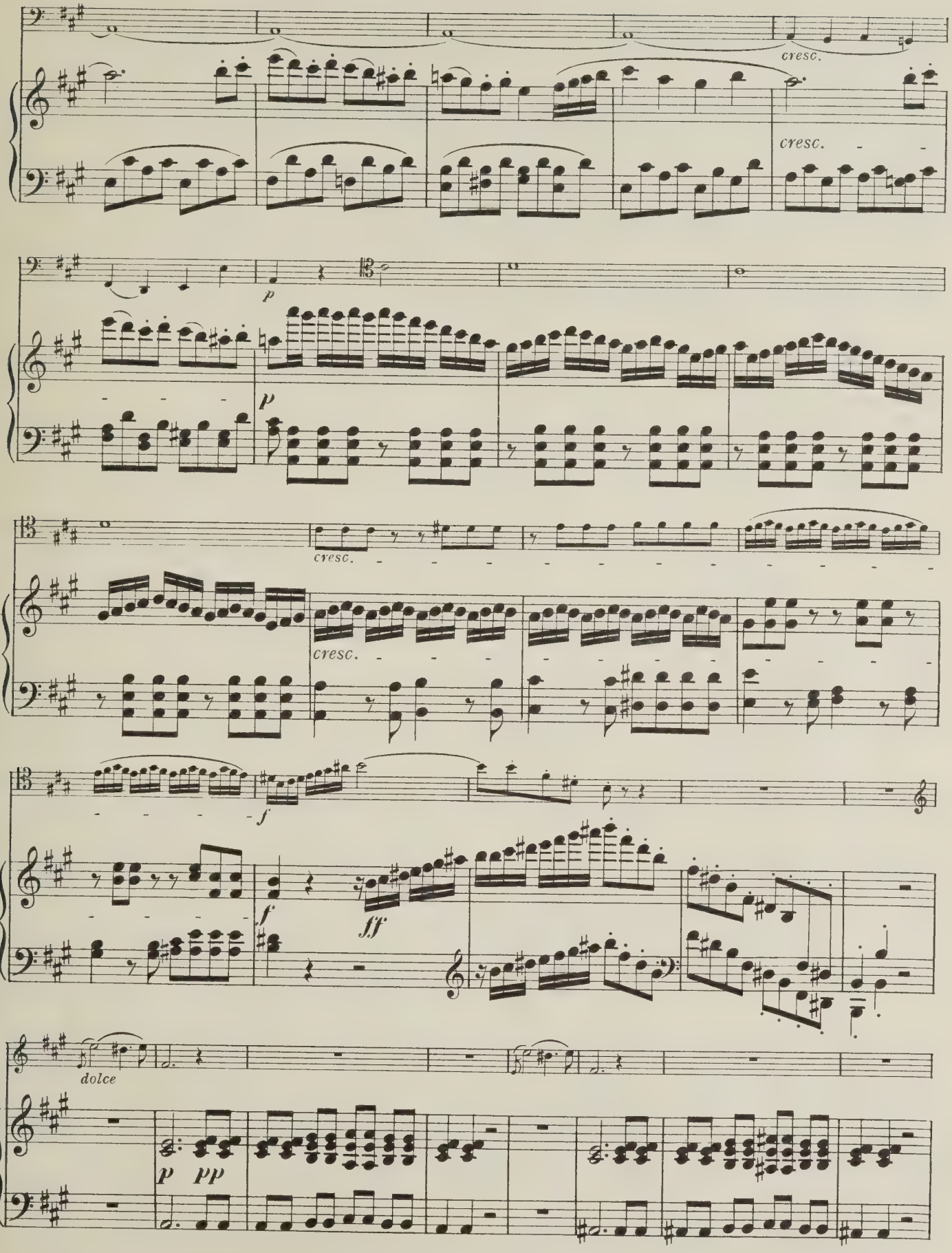

dolce
sempre p
sempre p
dolce
sempre p
sempre p
cresc.
f
cresc.
f
fp
p
p

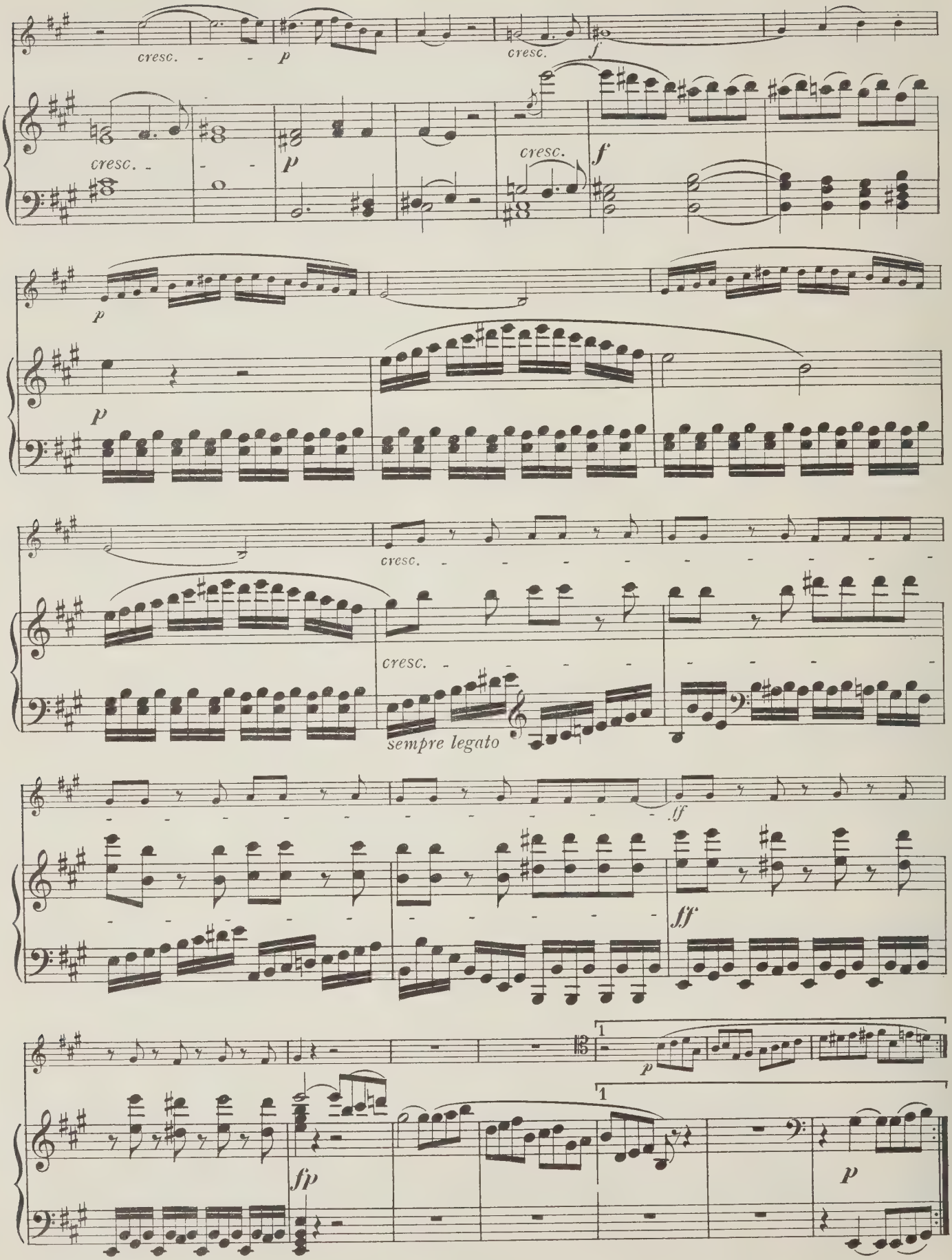

cresc.
cresc.
f
sf
sf
sf
sf
dim.
f
sf
sf
sf
sf
dim.
p
più p
pp
p
più p
pp
p
p
p
p
f
p
f

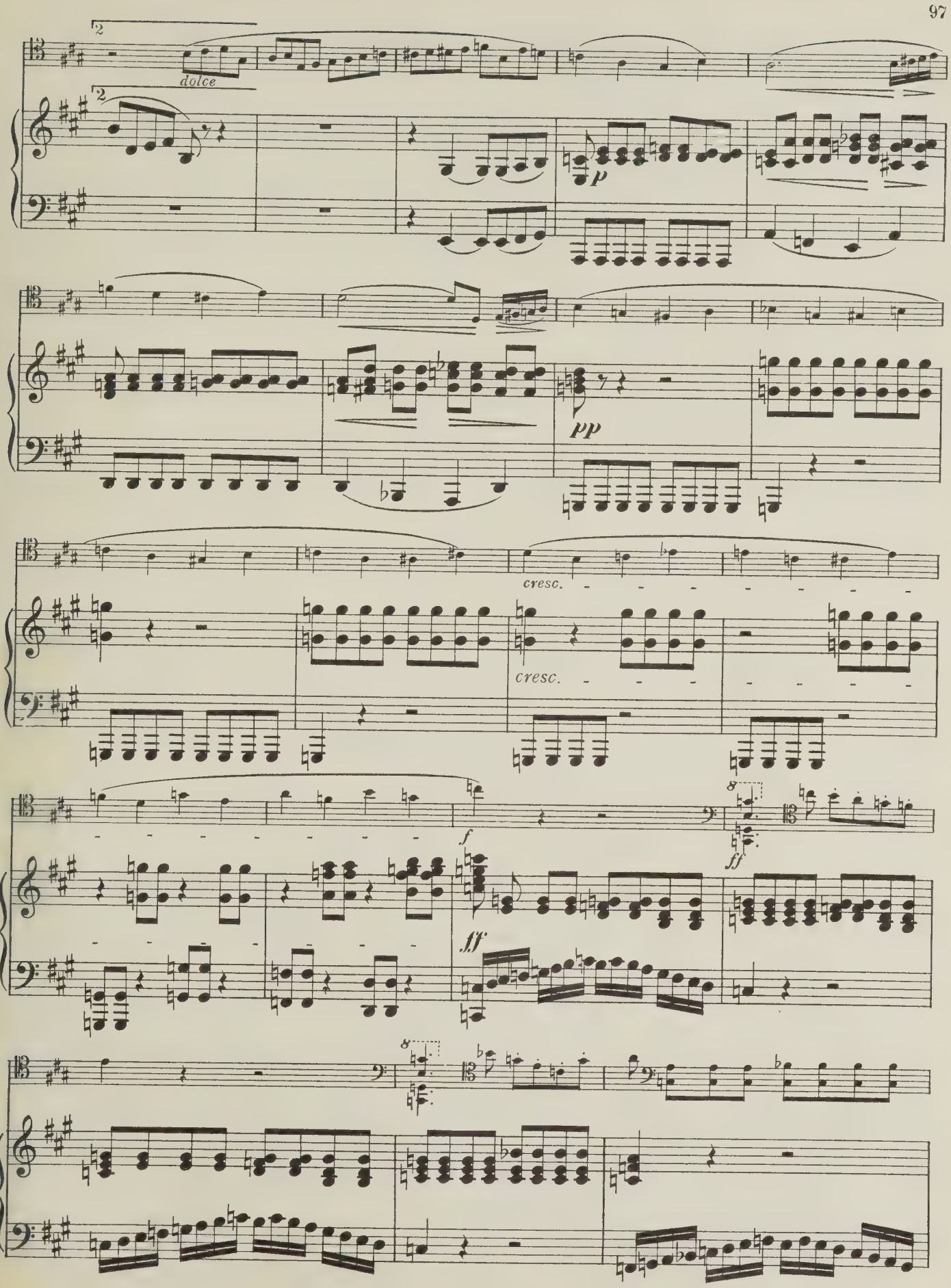

f
p
f
p
p
cresc.
cresc.
p
f
1
f
1
p
p

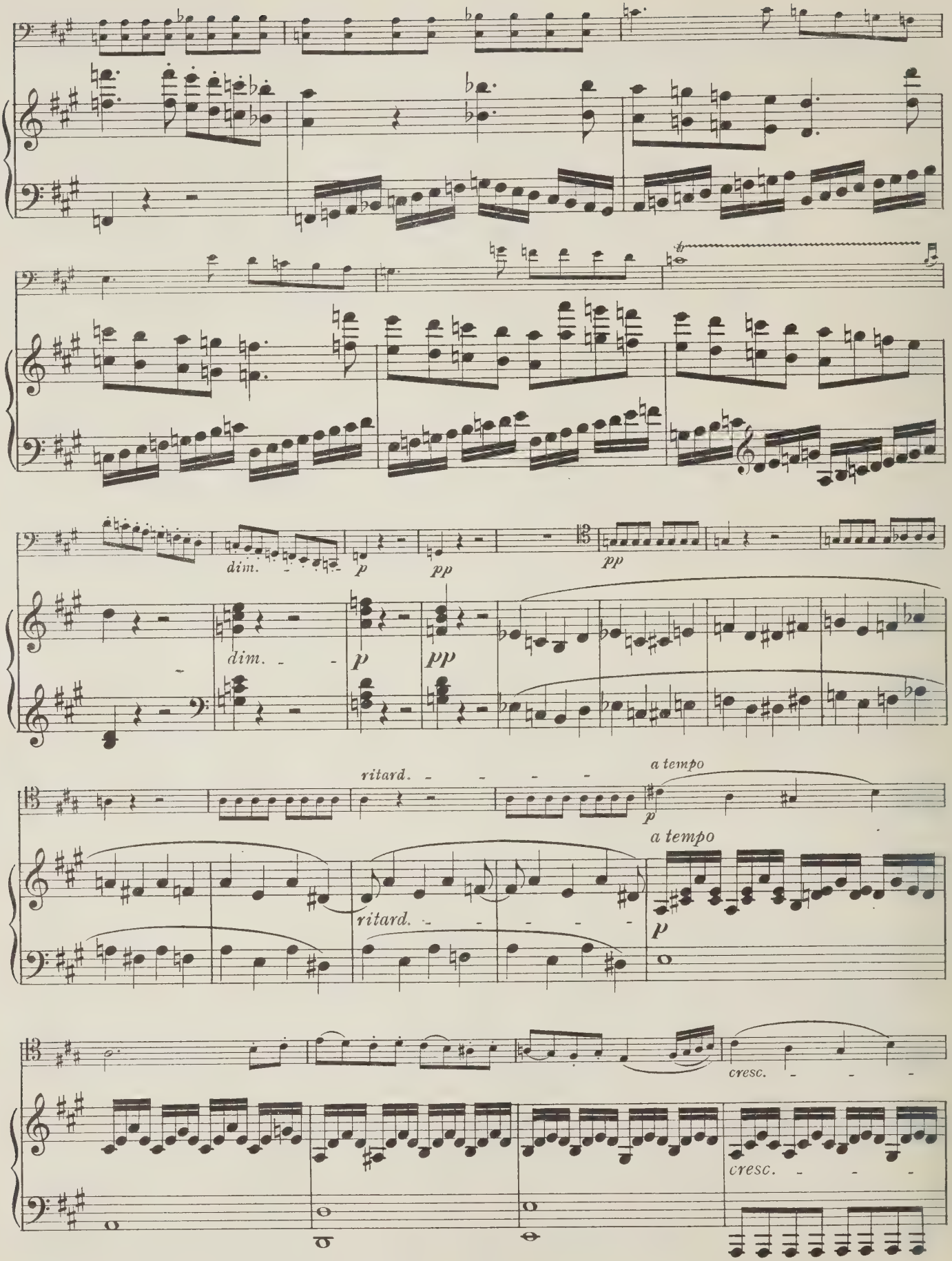

cresc.
f
cresc.
f
dim.
dim.
pizz.
p
pp
pp
arco

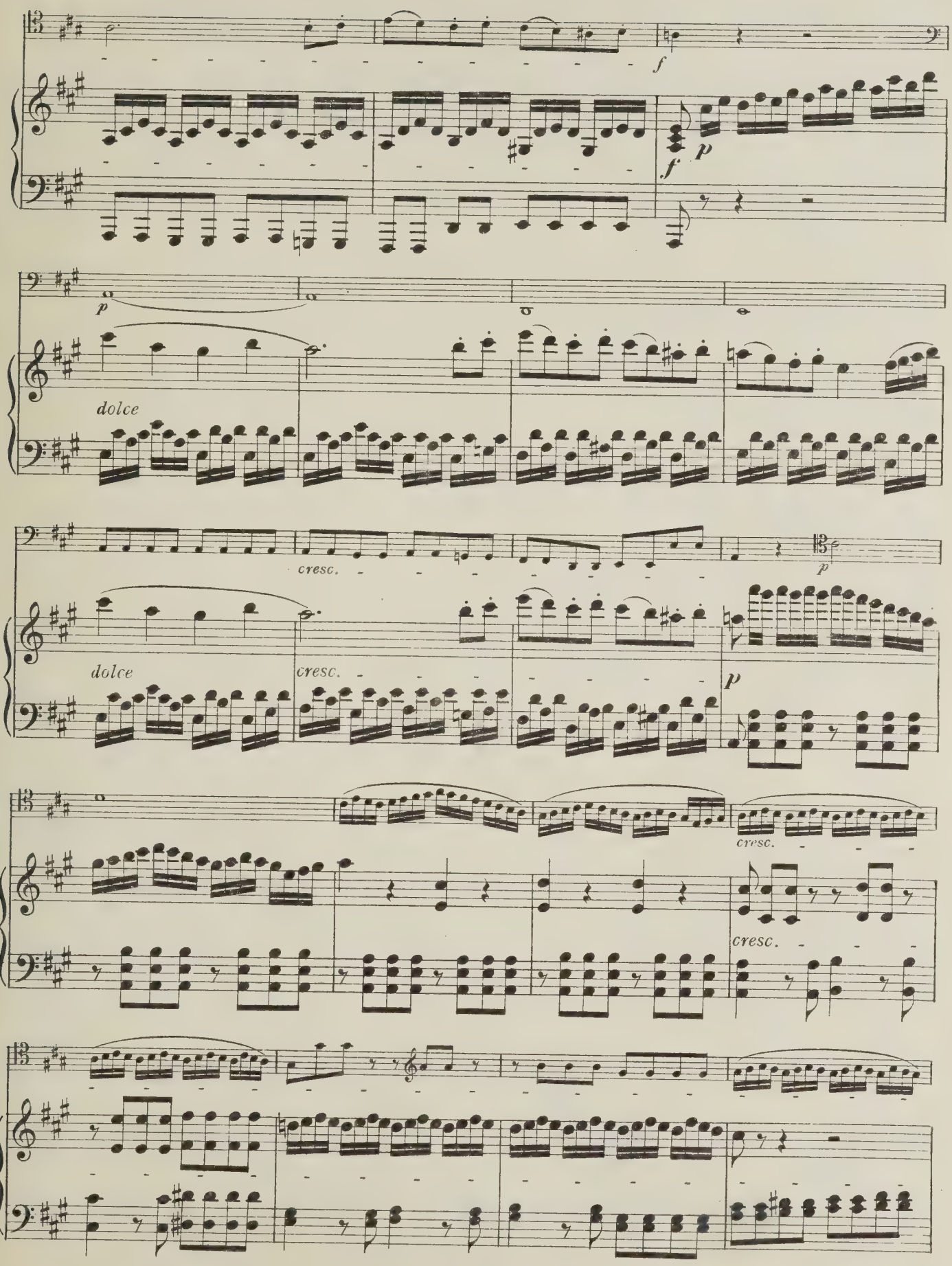

Adagio cantabile
p
tr
cresc.
p dolce
Allegro vivace
ad lib.
pp
f
dolce

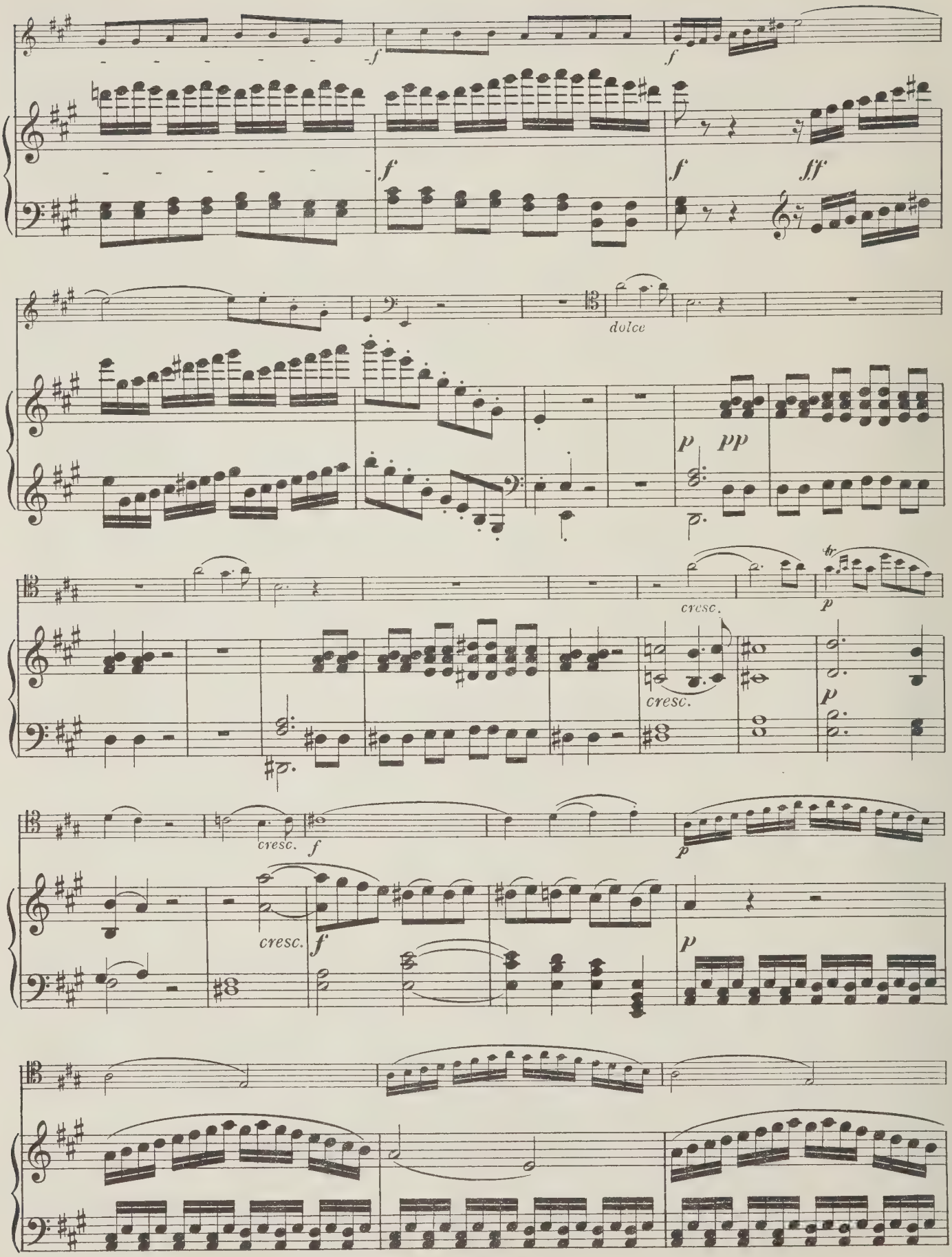

cresc.
cresc.
p
p
cresc.
cresc.
f
f
ff
dolce
p
pp

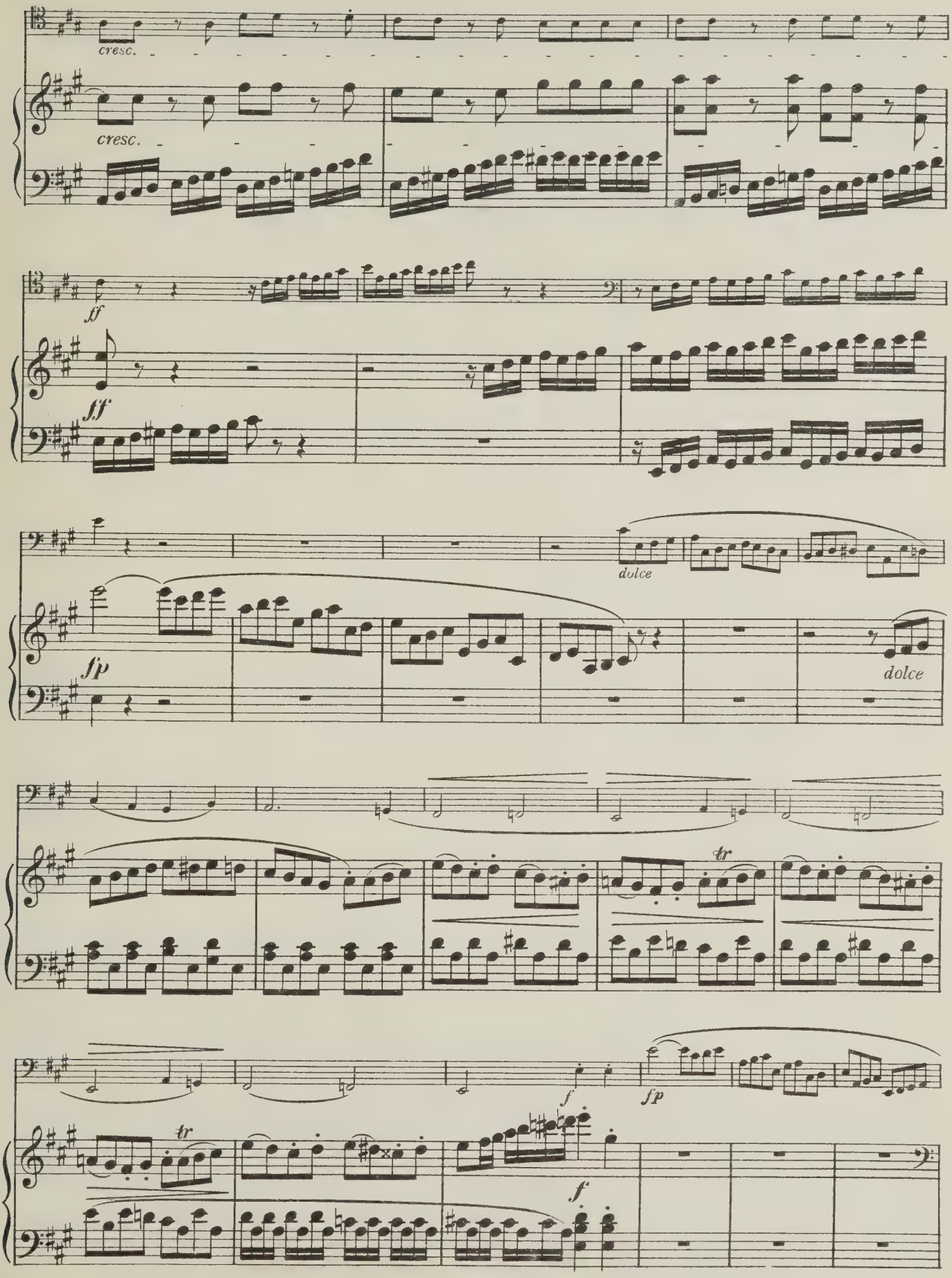

cresc.
p
cresc.
f
cresc.
f
p
p
cresc.
cresc.
sempre legato
ff
ff
1
p
fp
1
p

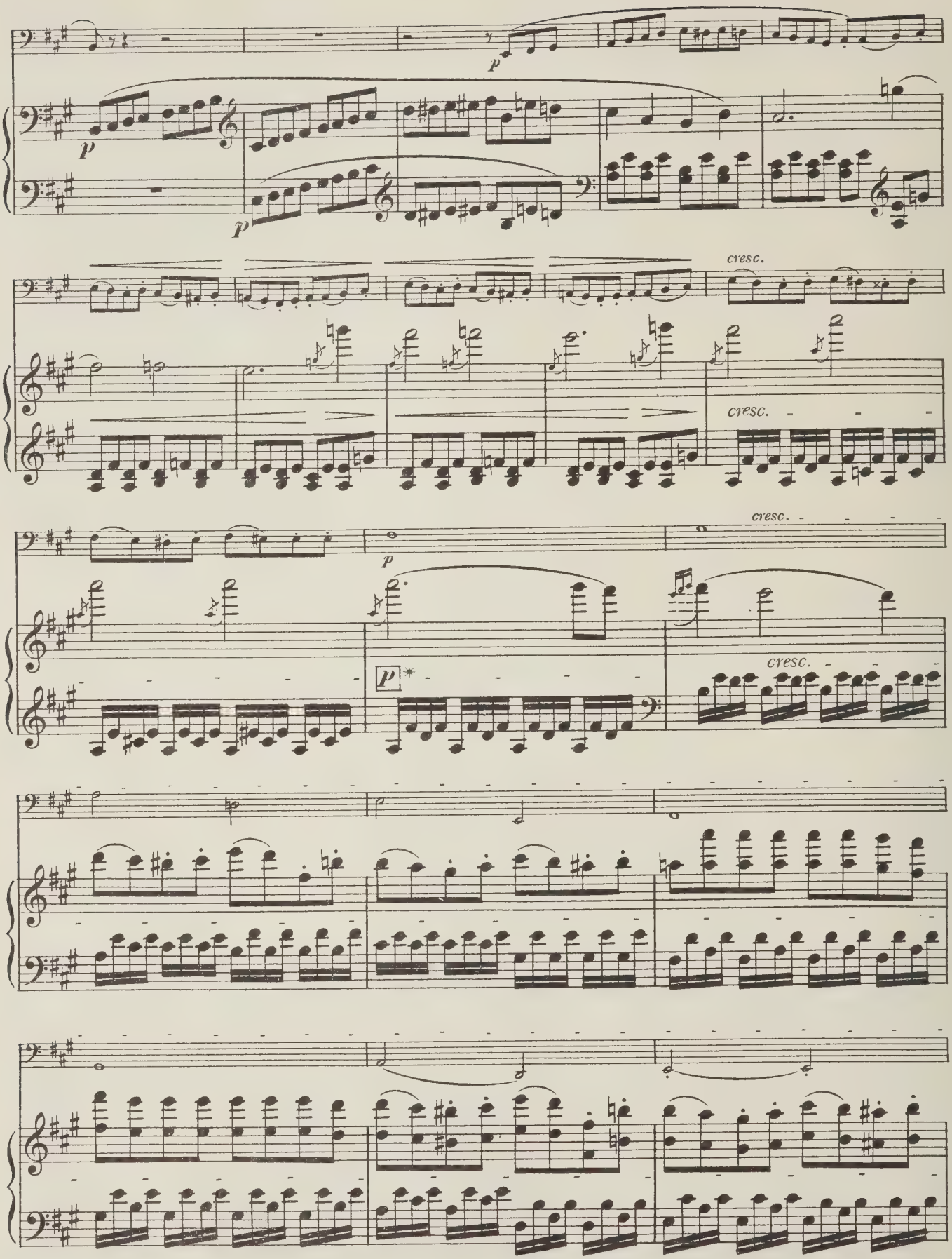

2
dolce
2
p
pp
cresc.
cresc.
f
8
ff
ff
8


dim.
p
pp
pp
dim.
p
pp
ritard.
a tempo
p
a tempo
ritard.
p
cresc.
cresc.

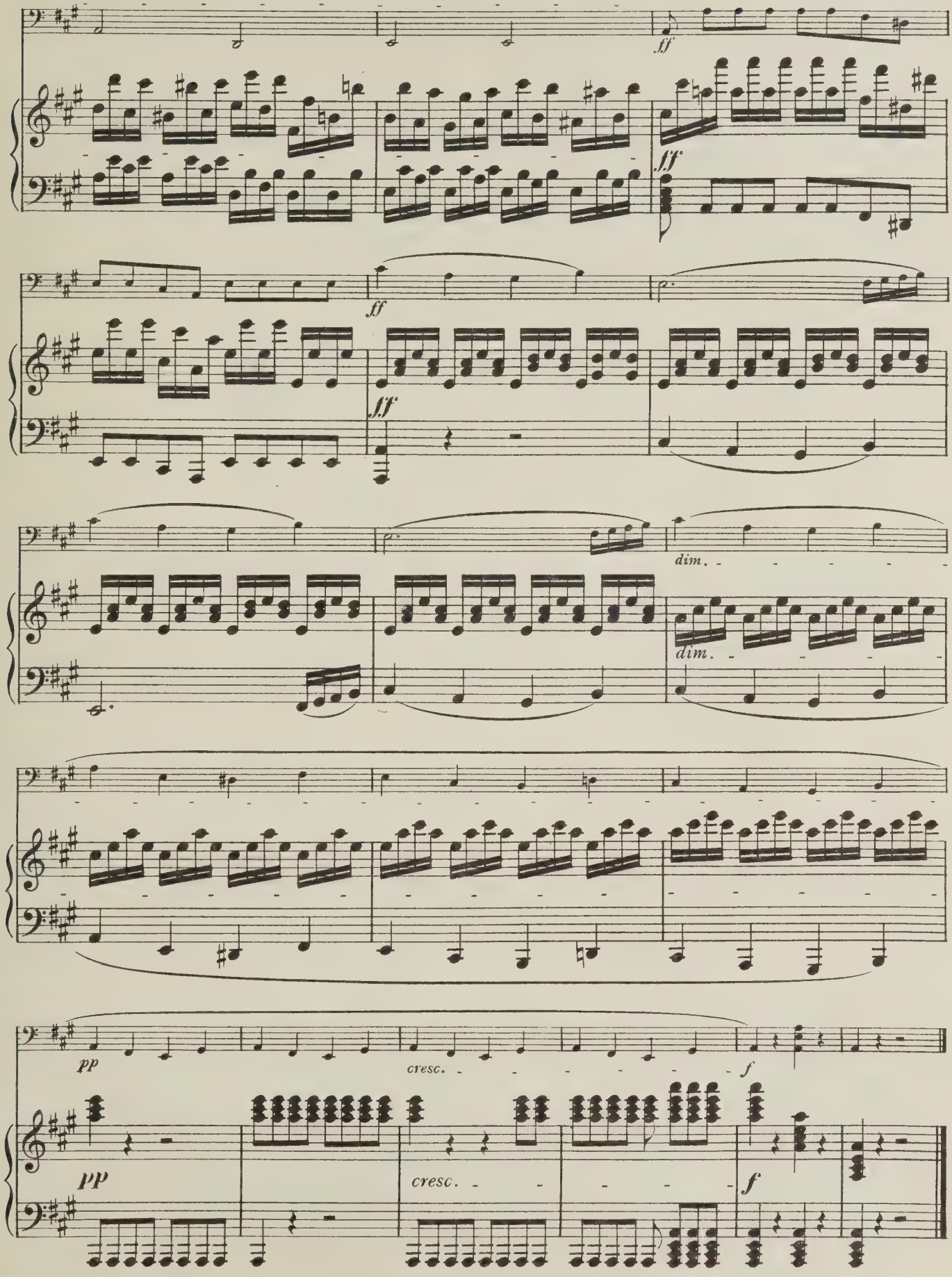

f
f
p
p
dolce
cresc.
p
dolce
cresc.
p
cresc.
cresc.


f
f
f
f
ff
dolce
p
pp
cresc.
p
cresc.
p
cresc.
f
p
cresc.
f
p


cresc.
cresc.
ff
ff
dolce
fp
dolce
tr
tr
f
fp
f



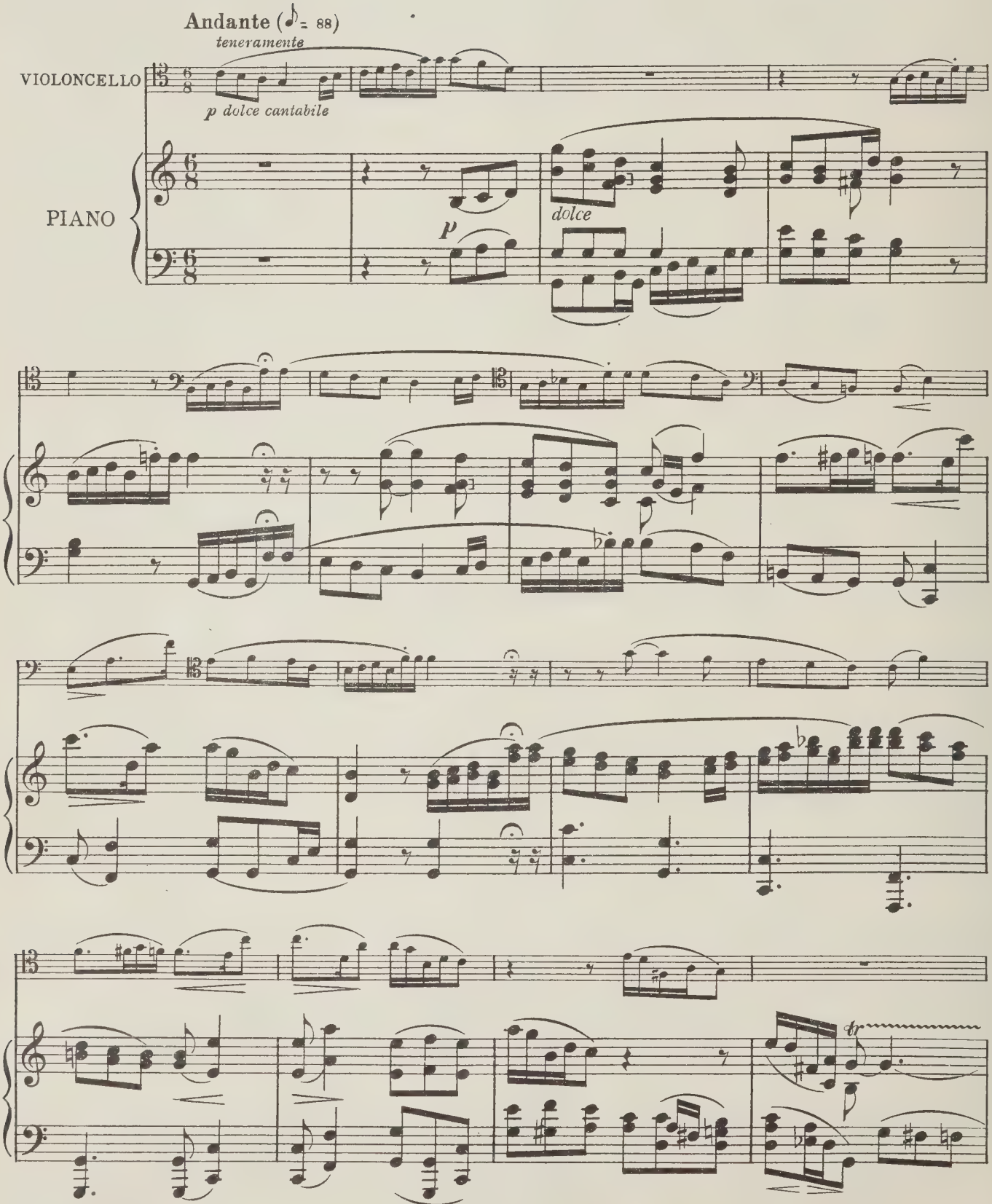
*The *piano* seems to be omitted from the pianoforte part by an oversight of Beethoven's, It is not mentioned in his letter; but its presence in the violoncello part is conclusive evidence of Beethoven's intention.


ff
ff
ff
ff
dim.
dim.
pp
cresc.
f
pp
cresc.
f

SONATE

Edited by Donald F. Tovey

Beethoven Op. 102, № 1



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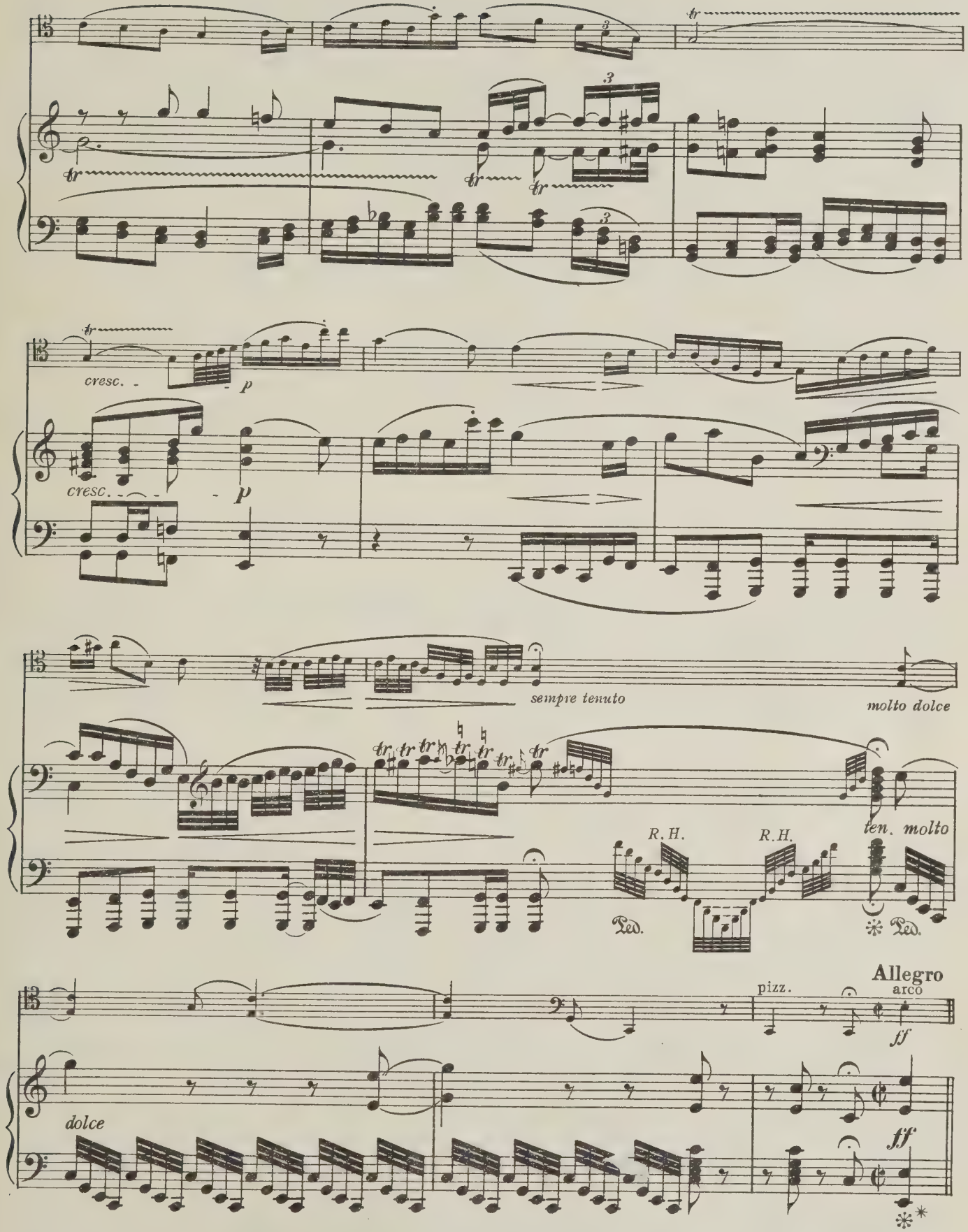
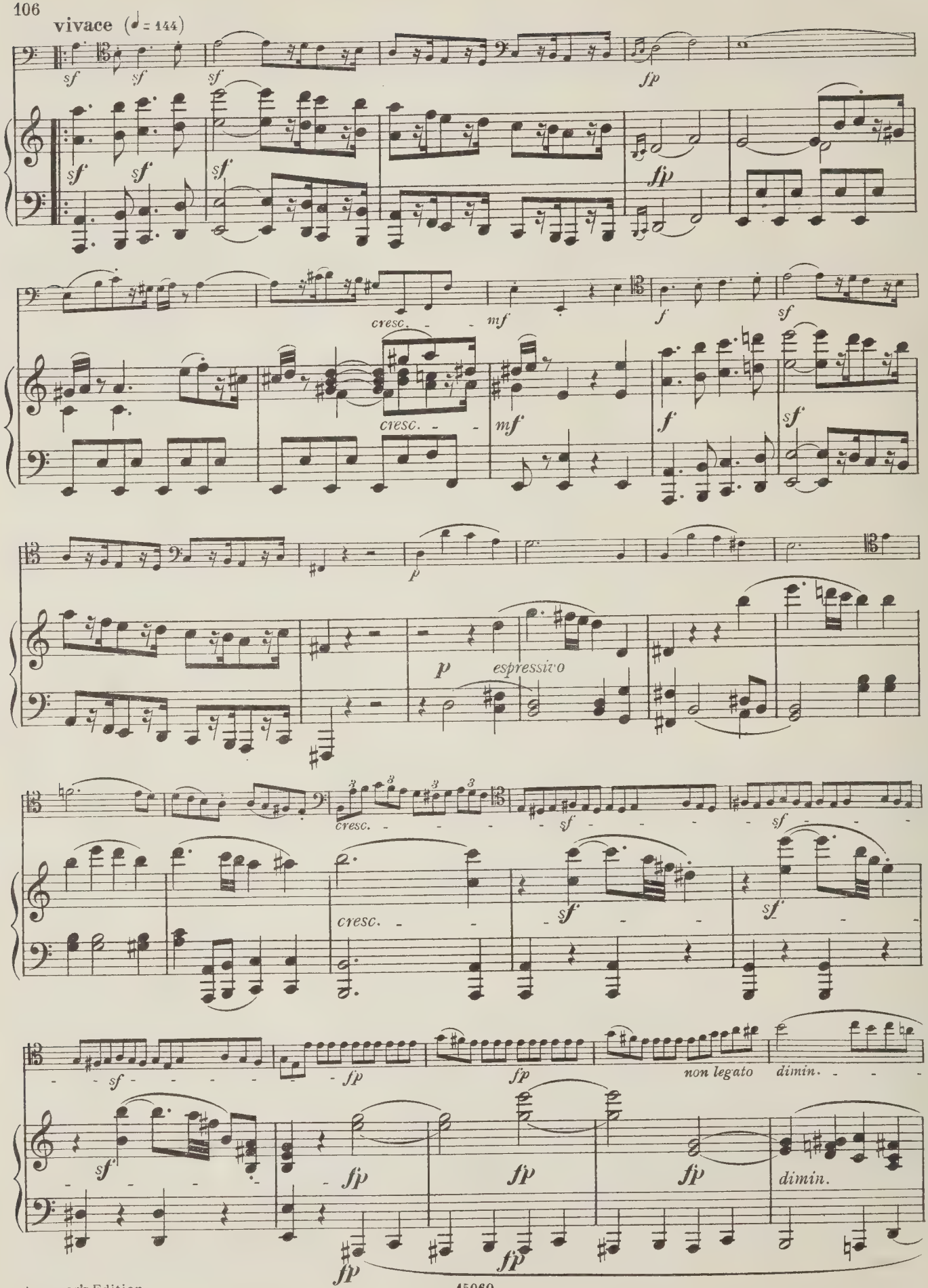
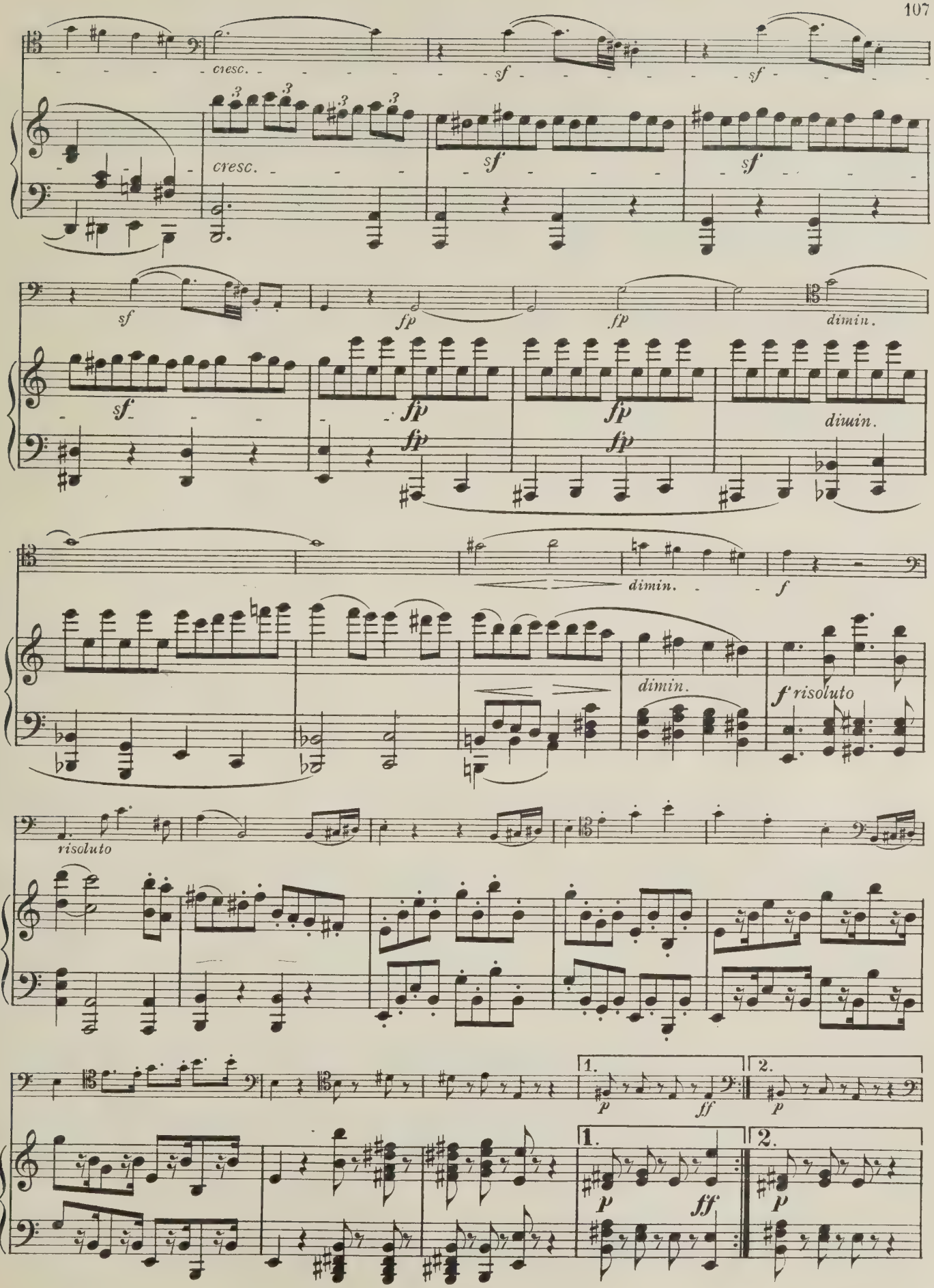
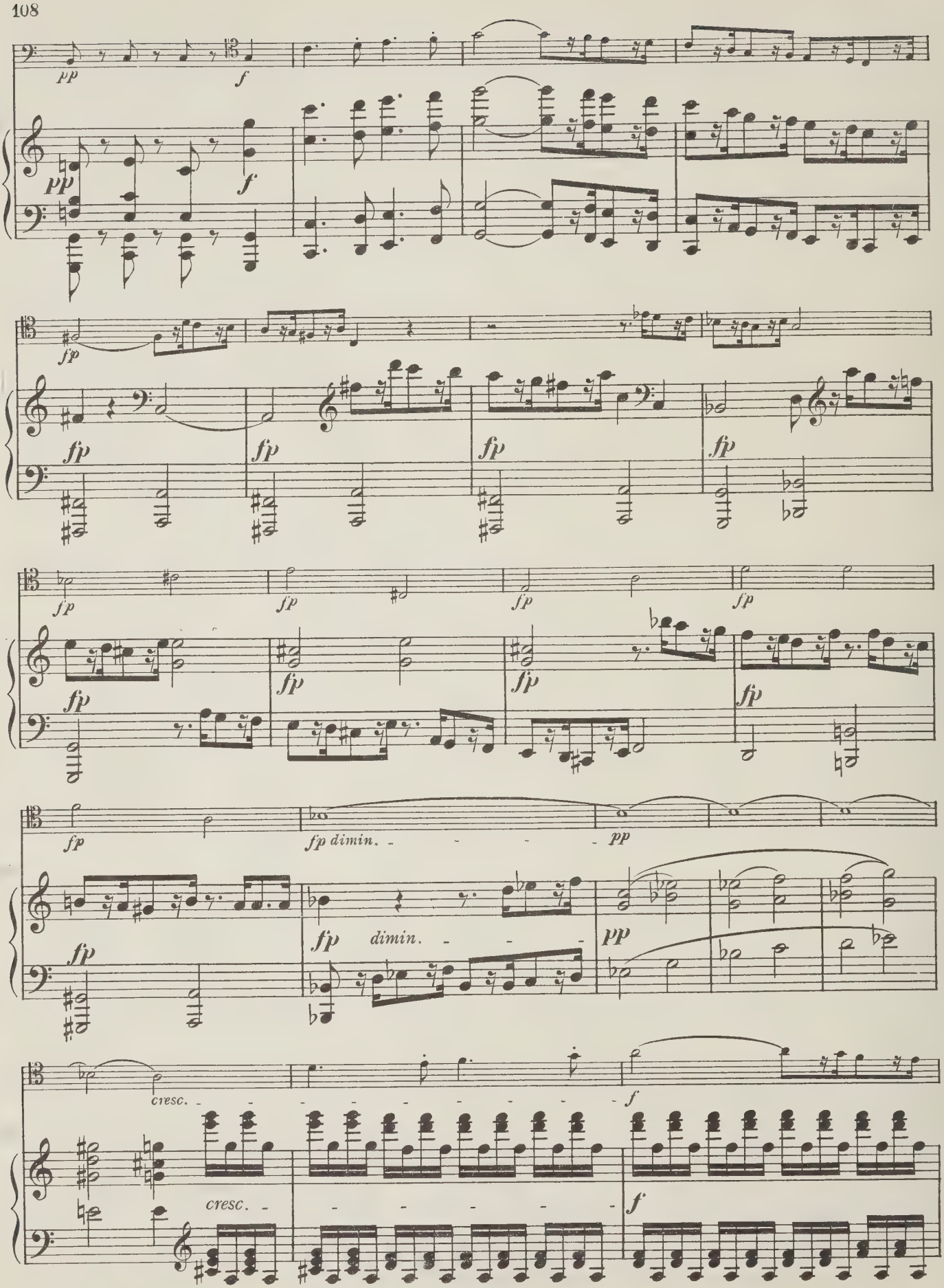
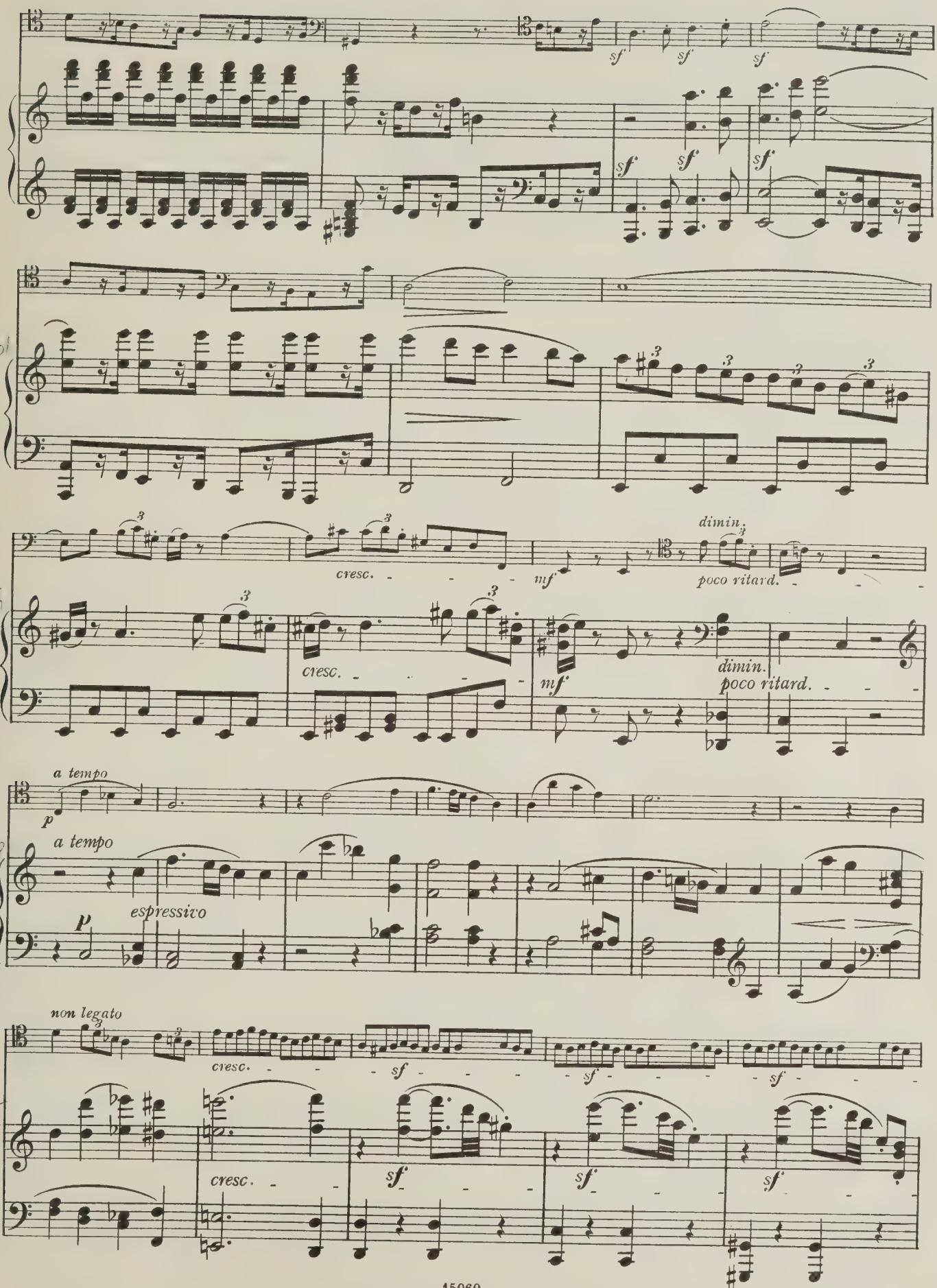


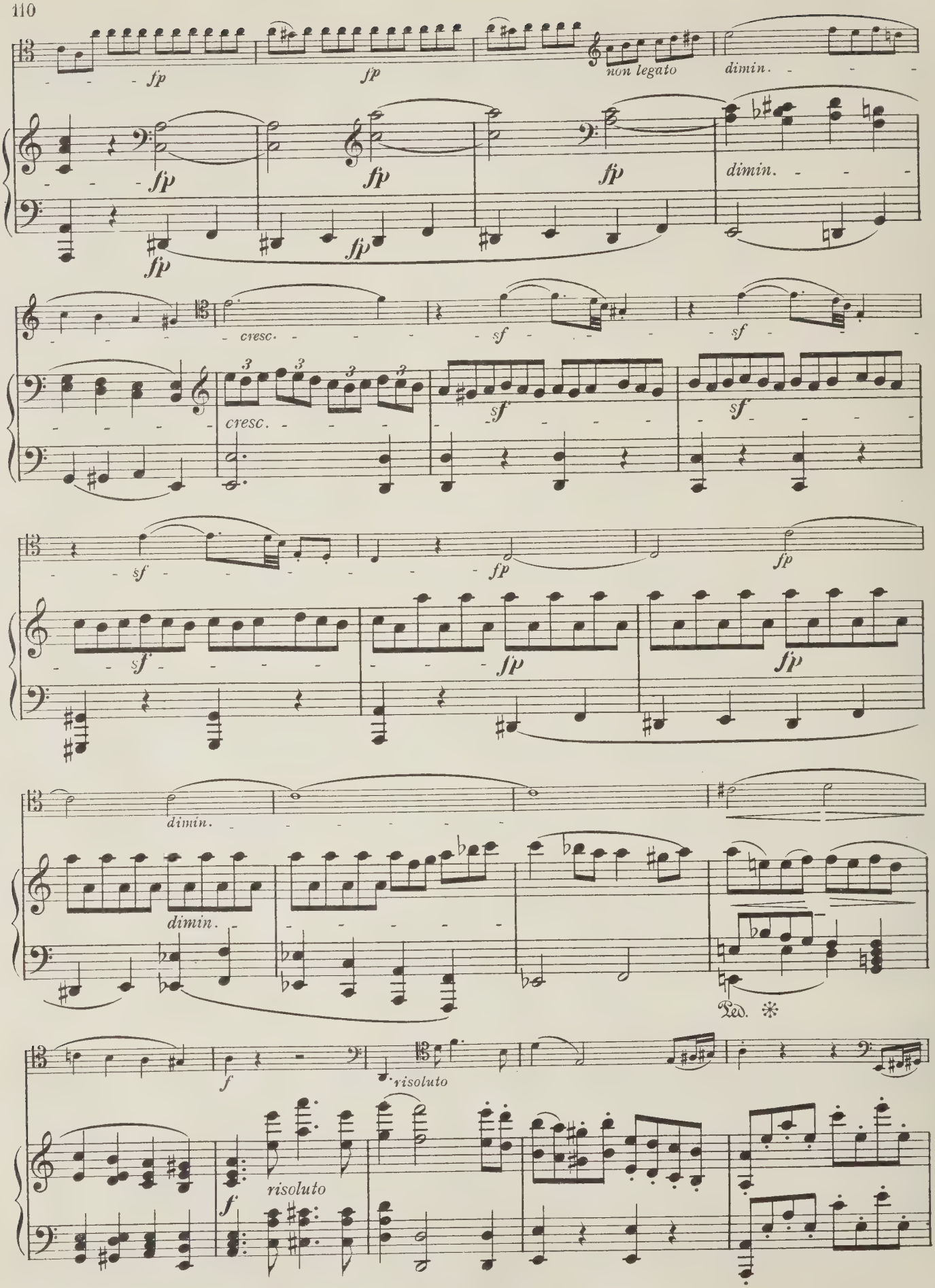
*The original edition leaves no possible doubt that the pedal is to be taken off at the first note of the *Allegro*, and not before.

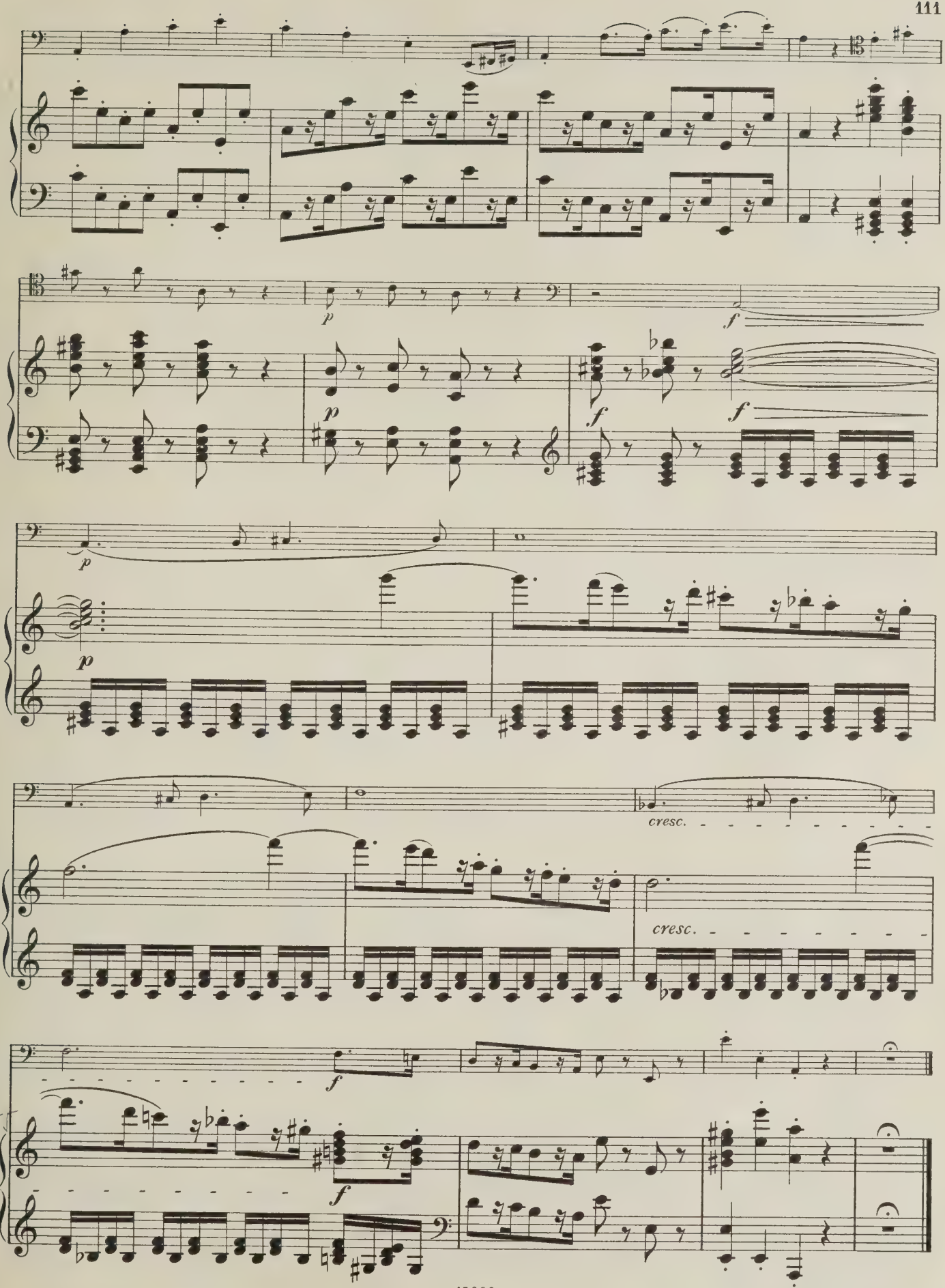

vivace (♩ = 144)
sf
fp
cresc.
mf
f
p
espressivo
non legato
dimin.

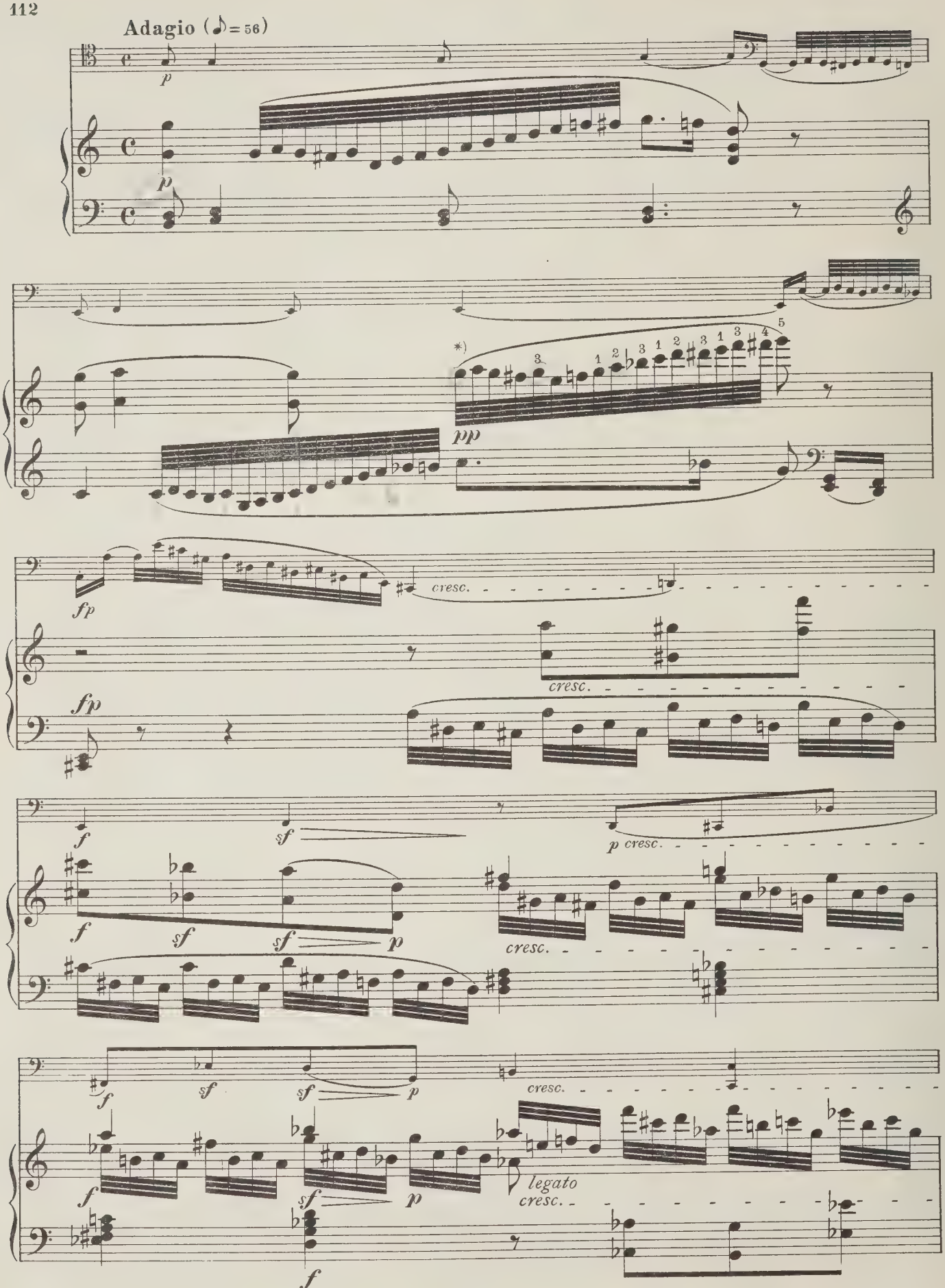

cresc.
sf
sf
cresc.
sf
sf
sf
fp
fp
dimin.
sf
fp
fp
fp
fp
diuin.
dimin.
f
dimin.
f risoluto
risoluto
1.
2.
p
ff
p
1.
2.
p
ff
p


pp
f
pp
f
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp dimin.
pp
fp
dimin.
pp
cresc.
f
cresc.
f

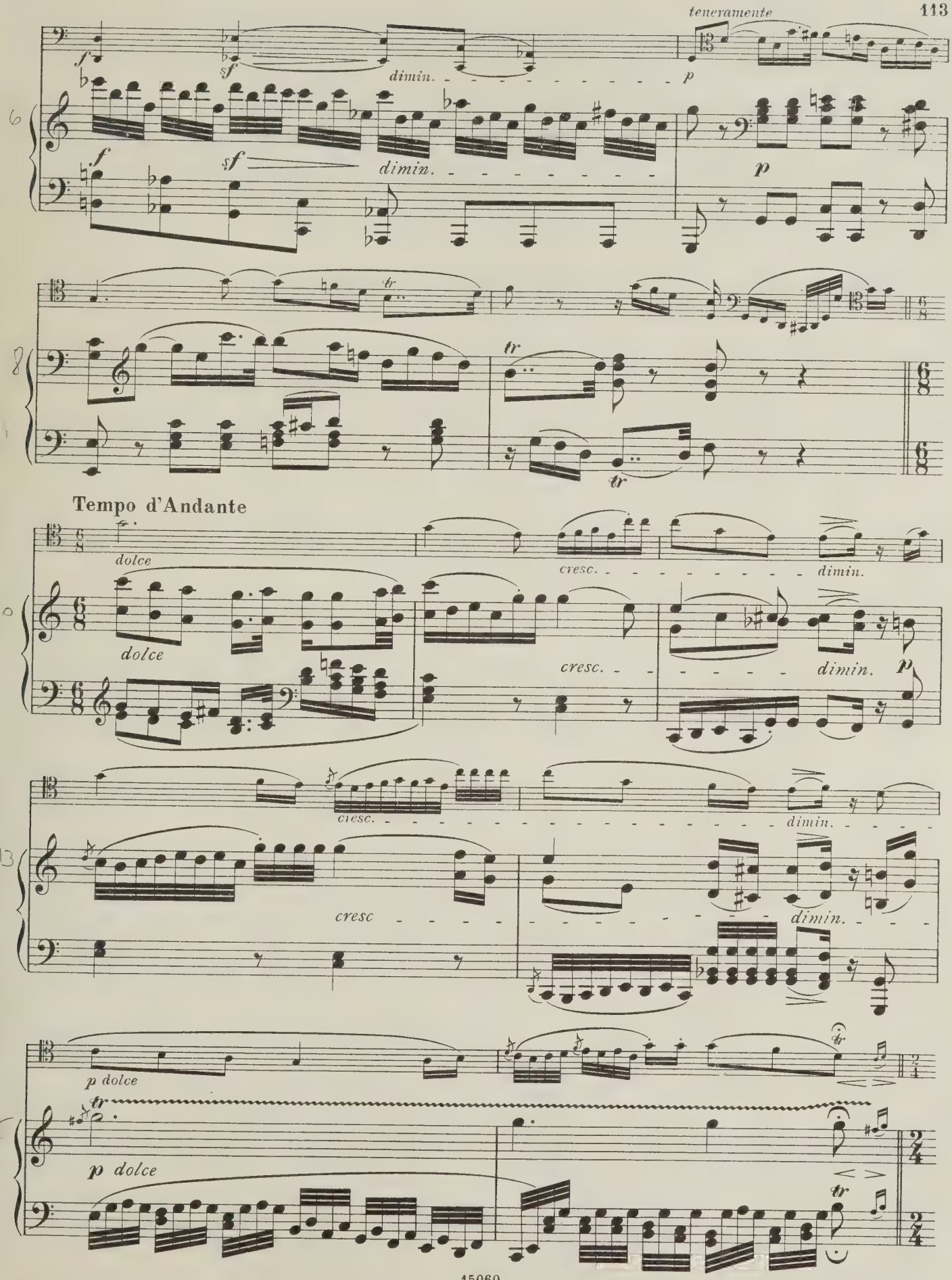

sf
sf
sf
sf
sf
sf
cresc.
mf
dimin.
poco ritard.
cresc.
mf
dimin.
poco ritard.
a tempo
p
a tempo
espressivo
p
non legato
cresc.
sf
sf
cresc.
sf
sf
sf

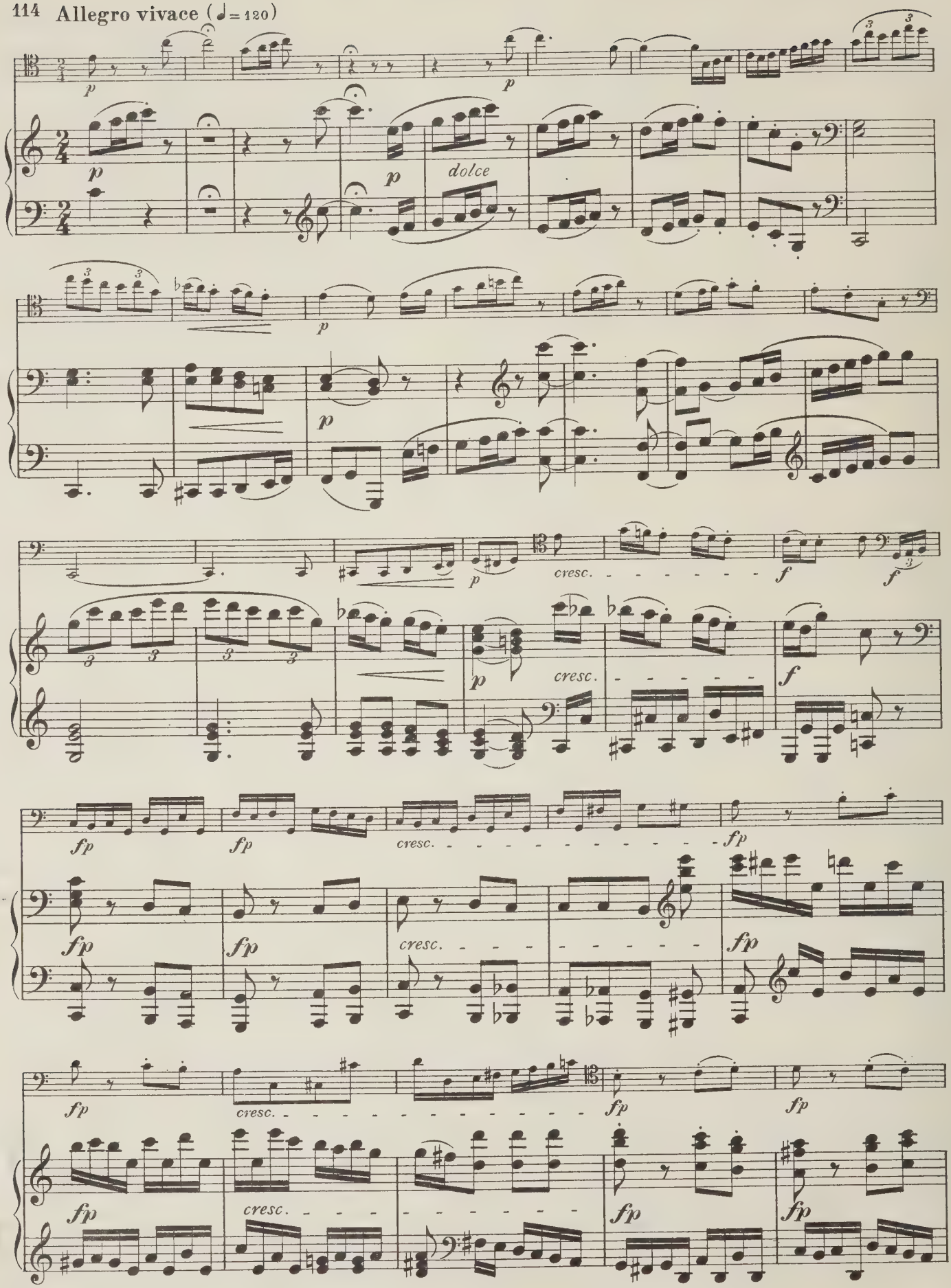

fp
non legato
dimin.
cresc.
sf
risoluto
f
Ped.

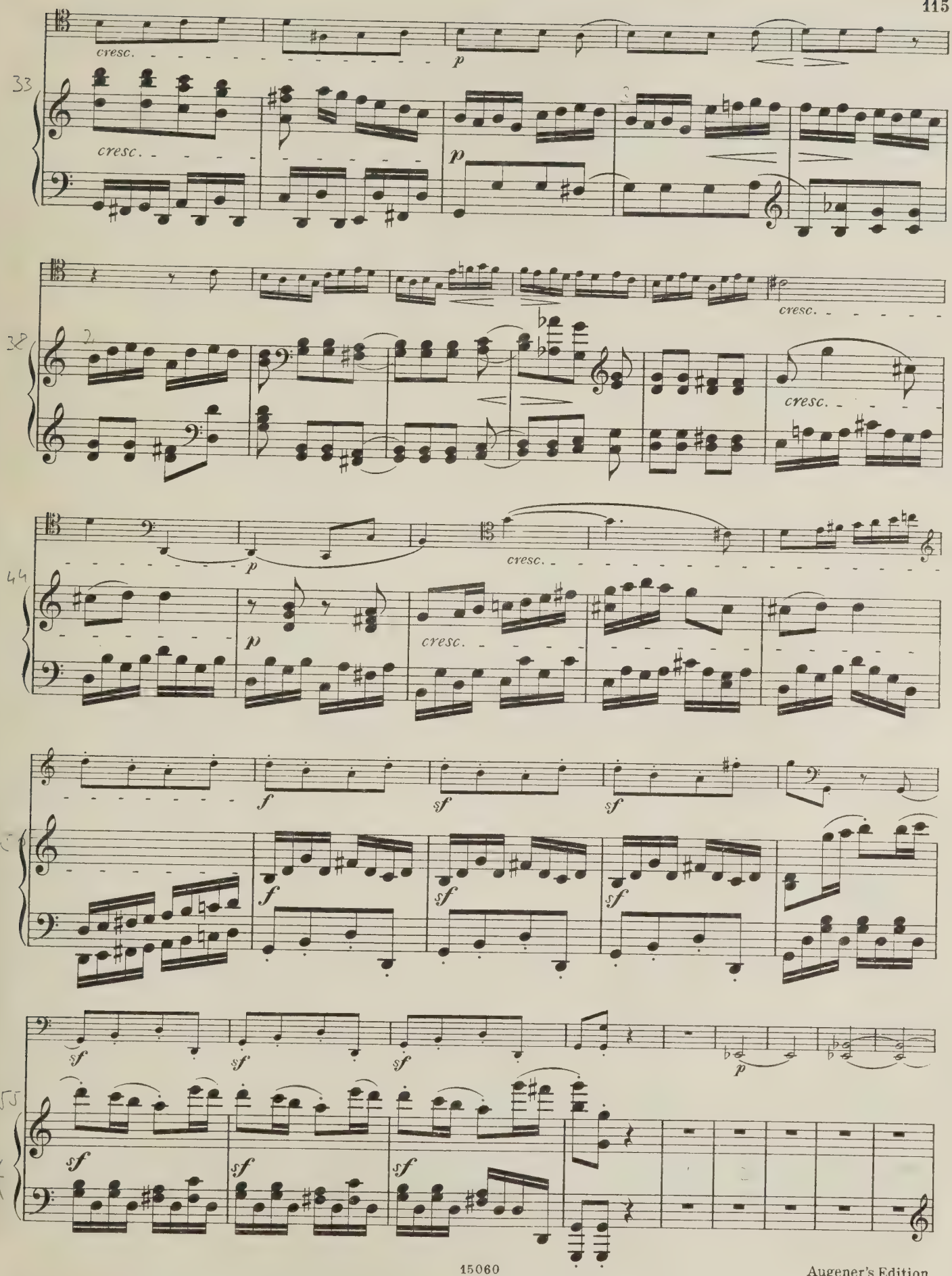

p
f
p
f
f
f
p
p
cresc.
cresc.
f
f

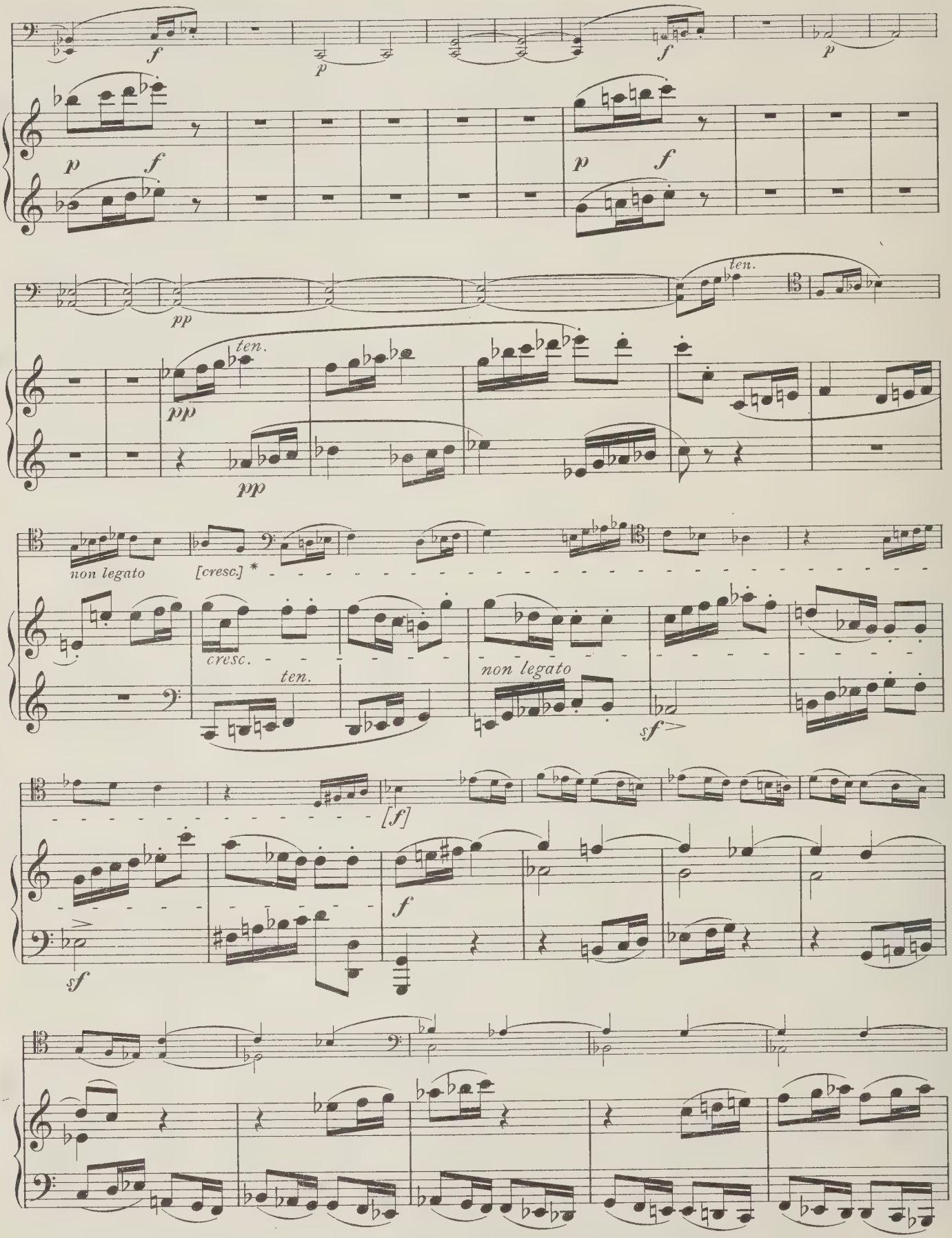


*) The fingering is Beethoven's.

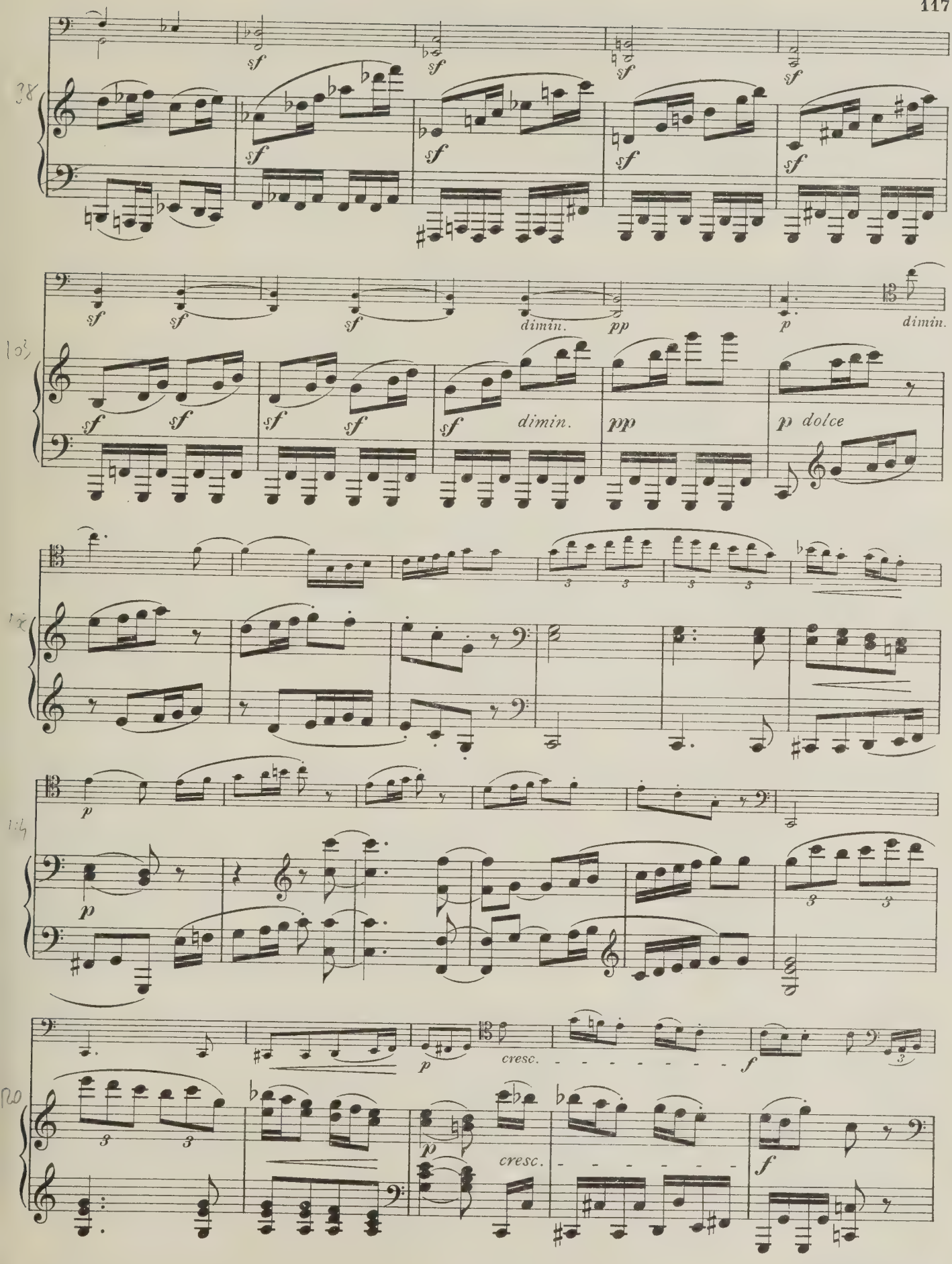

teneramente
f
sf
dimin.
p
6
f
sf
dimin.
p
tr
8
tr
tr
Tempo d'Andante
dolce
cresc.
dimin.
10
dolce
cresc.
dimin.
p
cresc.
dimin.
13
cresc
dimin.
p dolce
tr
17
p dolce
tr
tr

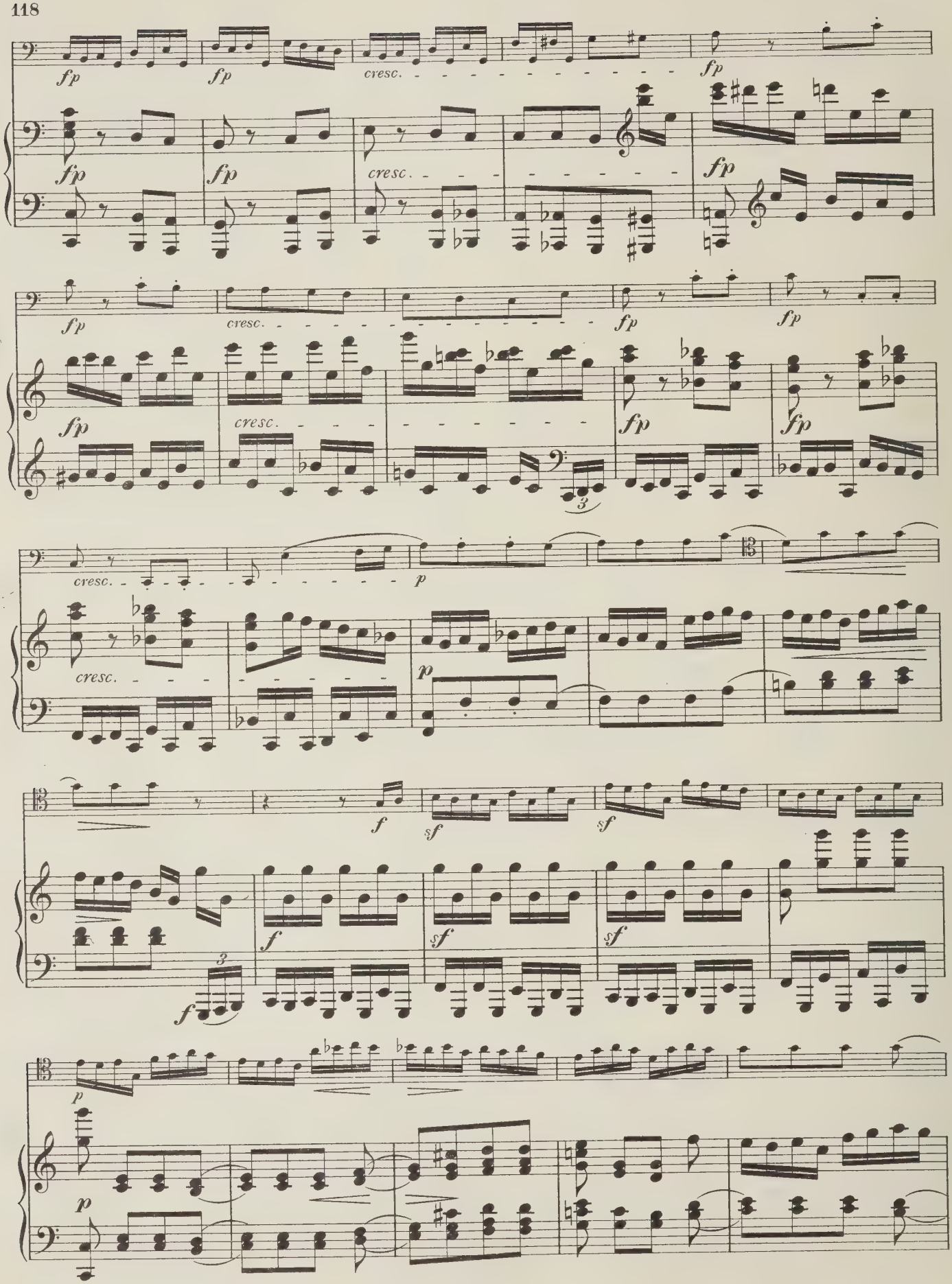

Allegro vivace (♩= 120)
p
dolce
cresc.
f
fp

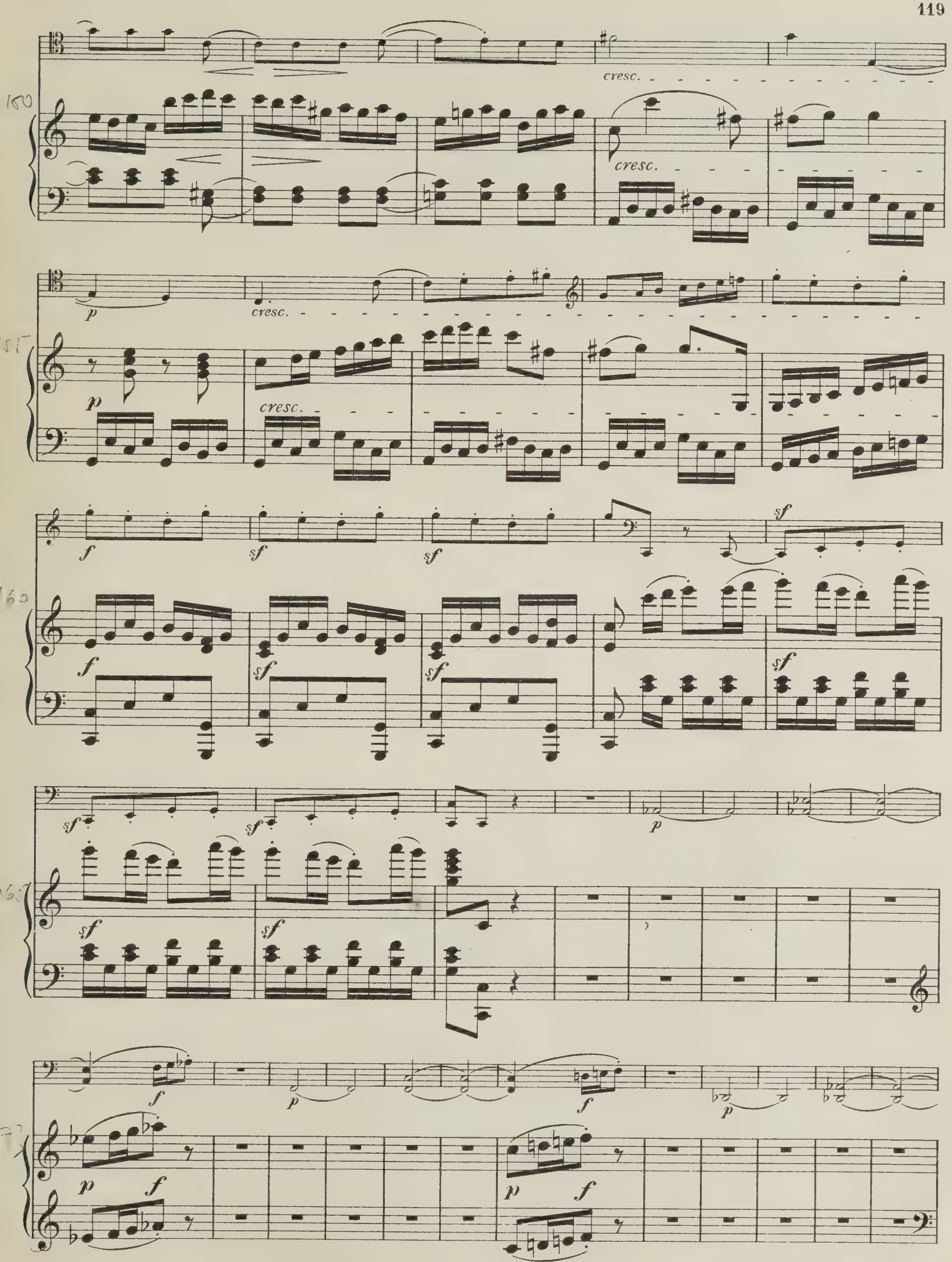

cresc.
p
33
cresc.
p
cresc.
32
cresc.
p
44
cresc.
p
cresc.
f
sf
sf
f
sf
sf
sf
sf
sf
p
55
sf
sf
sf

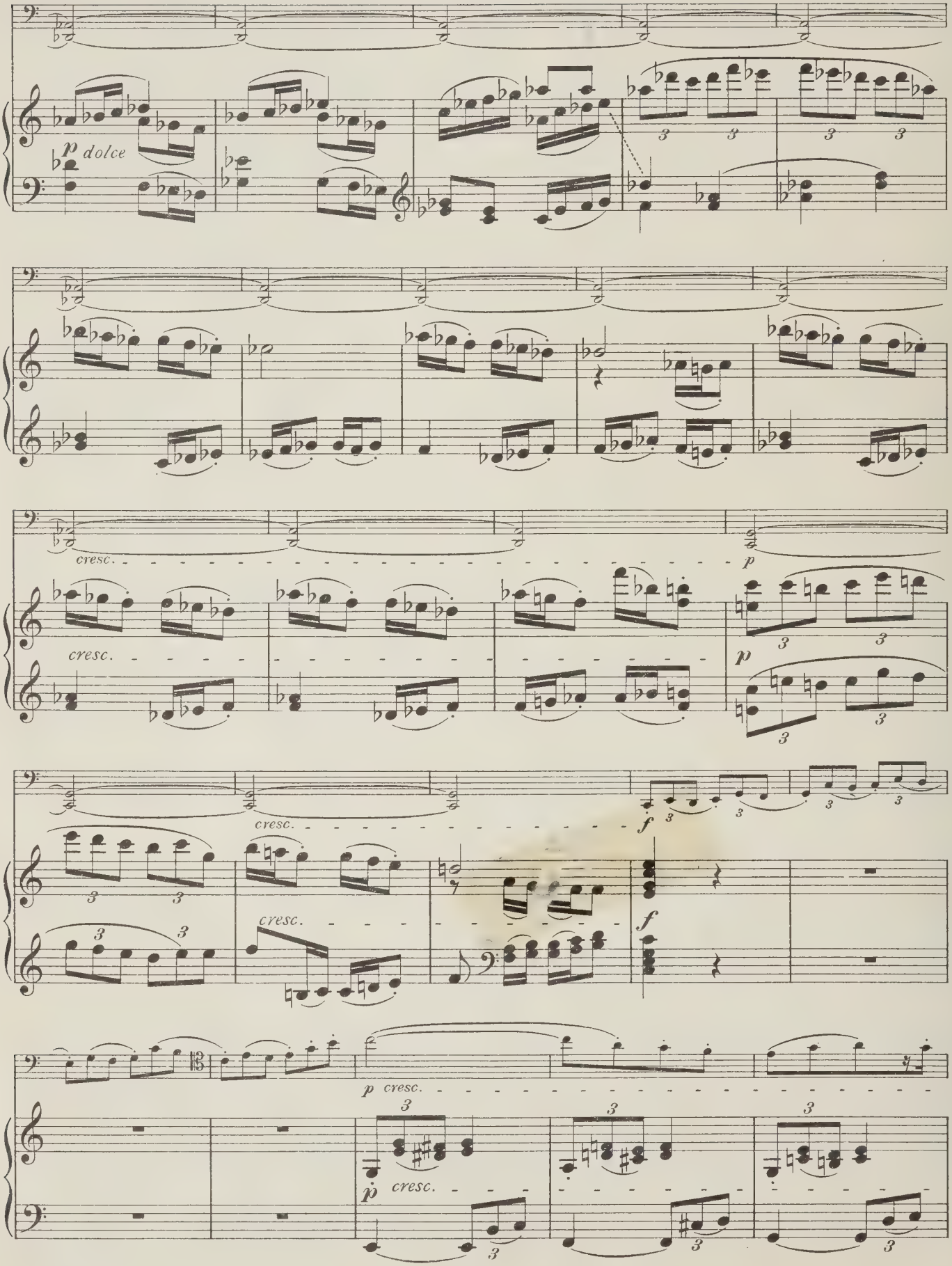


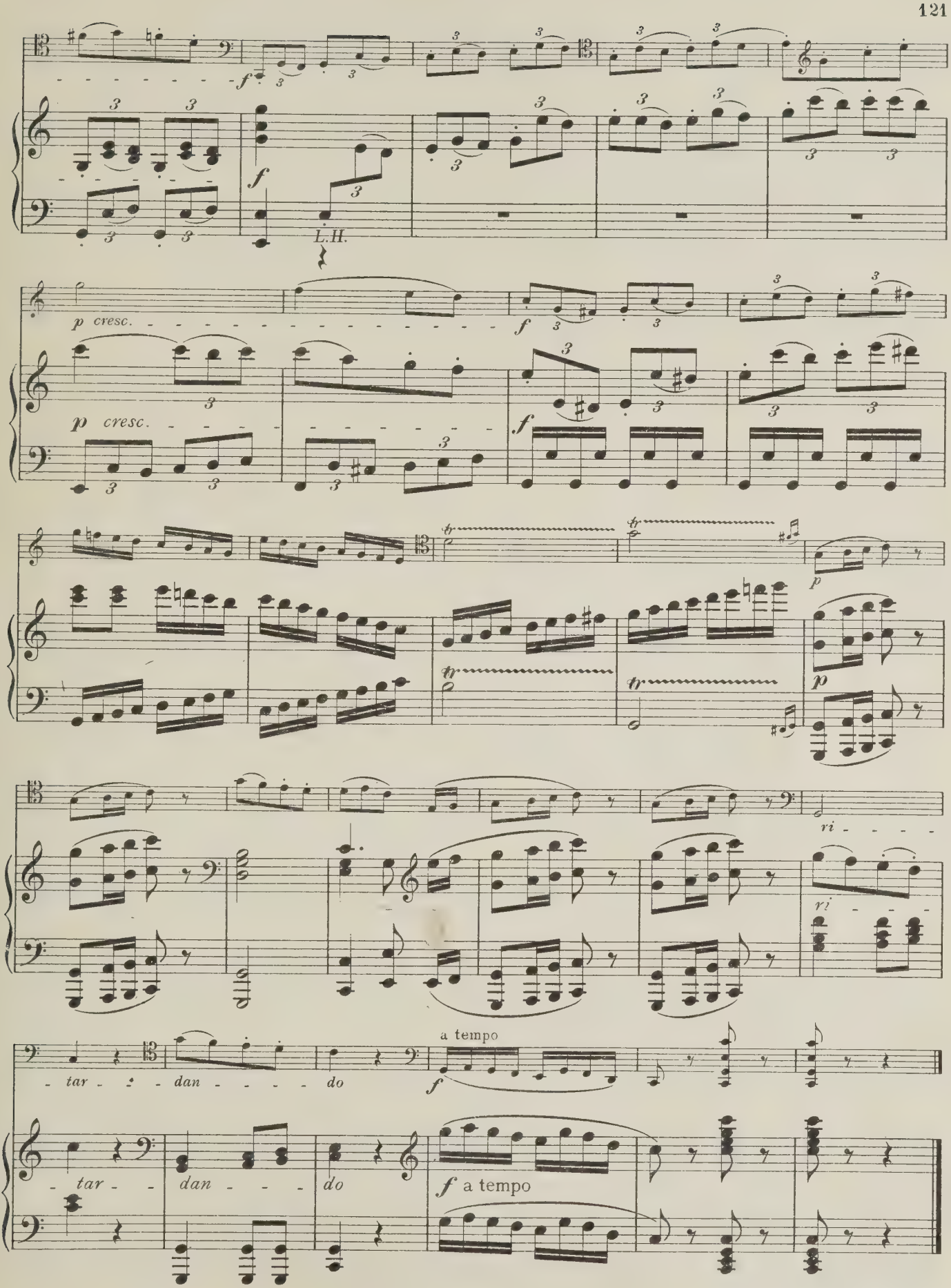
*) The omission of this *crescendo* in the violoncello part in the original and later "critical editions" is a mere oversight.


sf
dimin.
pp
p
p dolce
cresc.
f


fp
cresc.
3
f
sf
p


cresc.
p
cresc.
f
sf


p dolce
cresc.
cresc.
p
cresc.
cresc.
f
f
p cresc.
p cresc.


L.H.
p cresc.
p cresc.
ri
ri
tar
dan
do
a tempo
tar
dan
do
f a tempo

SONATA

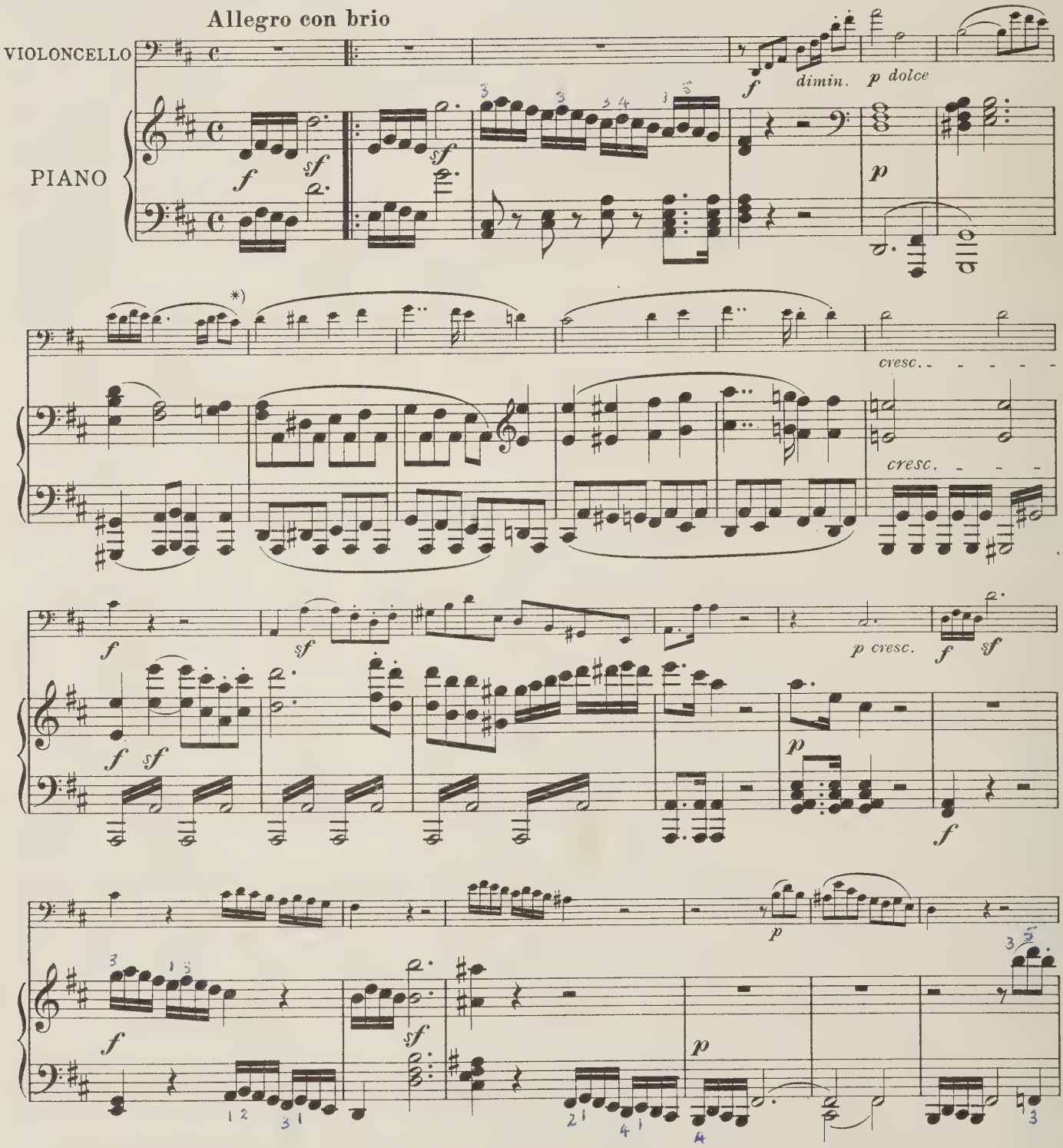
Edited by Donald F. Tovey

Beethoven Op. 102, No 2

Allegro con brio

VIOLONCELLO

PIANO



*) C sharp is the reading of the original edition, and also of Beethoven's first sketches. The reading hitherto accepted [bass clef] is intrinsically quite possible, and no serious scholar would correct it on his own responsibility. On the other hand, if Beethoven had meant D he could not conceivably have overlooked such a misprint as the substitution of the easier reading (C♯) for the remarkable D.

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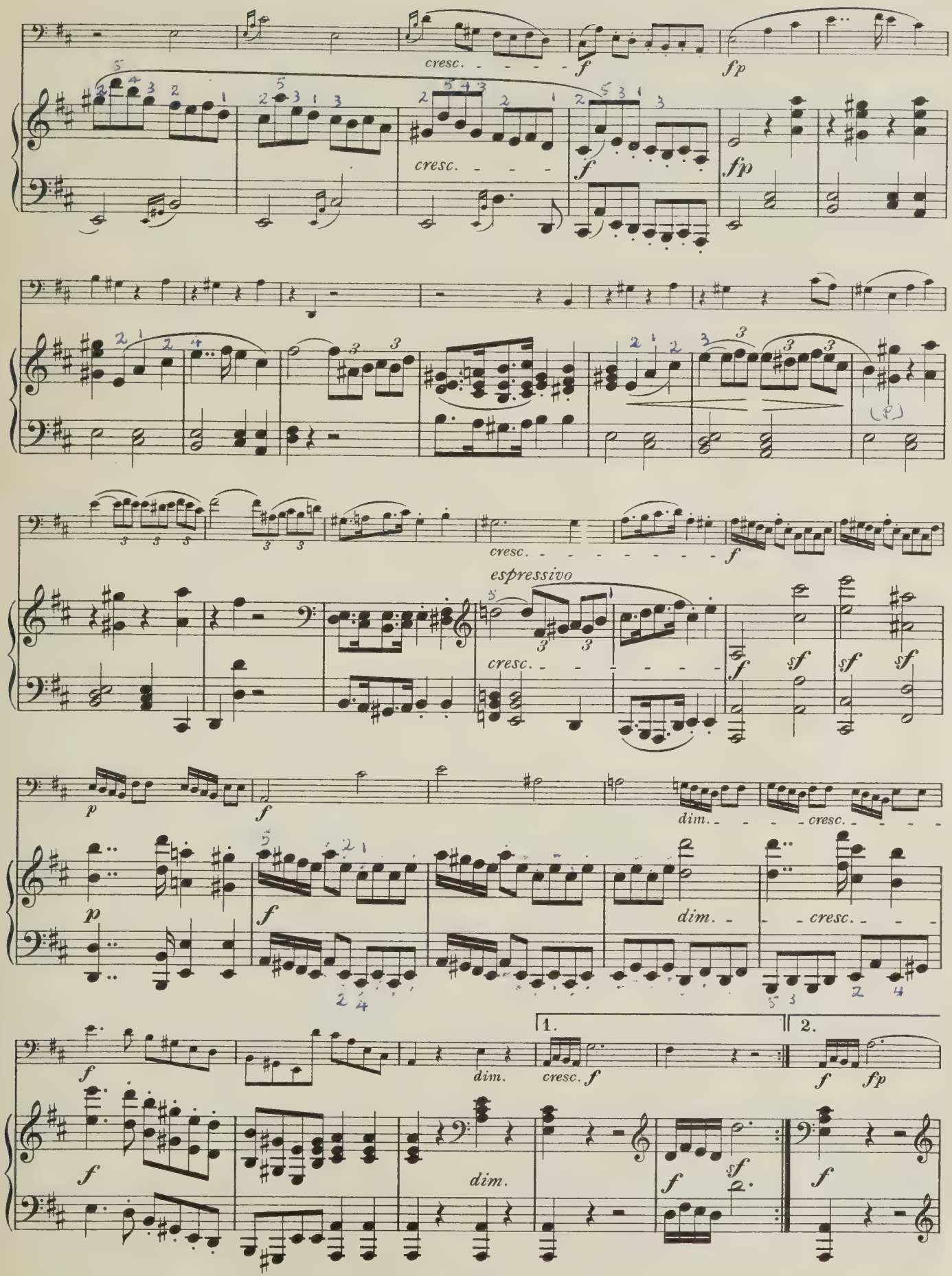
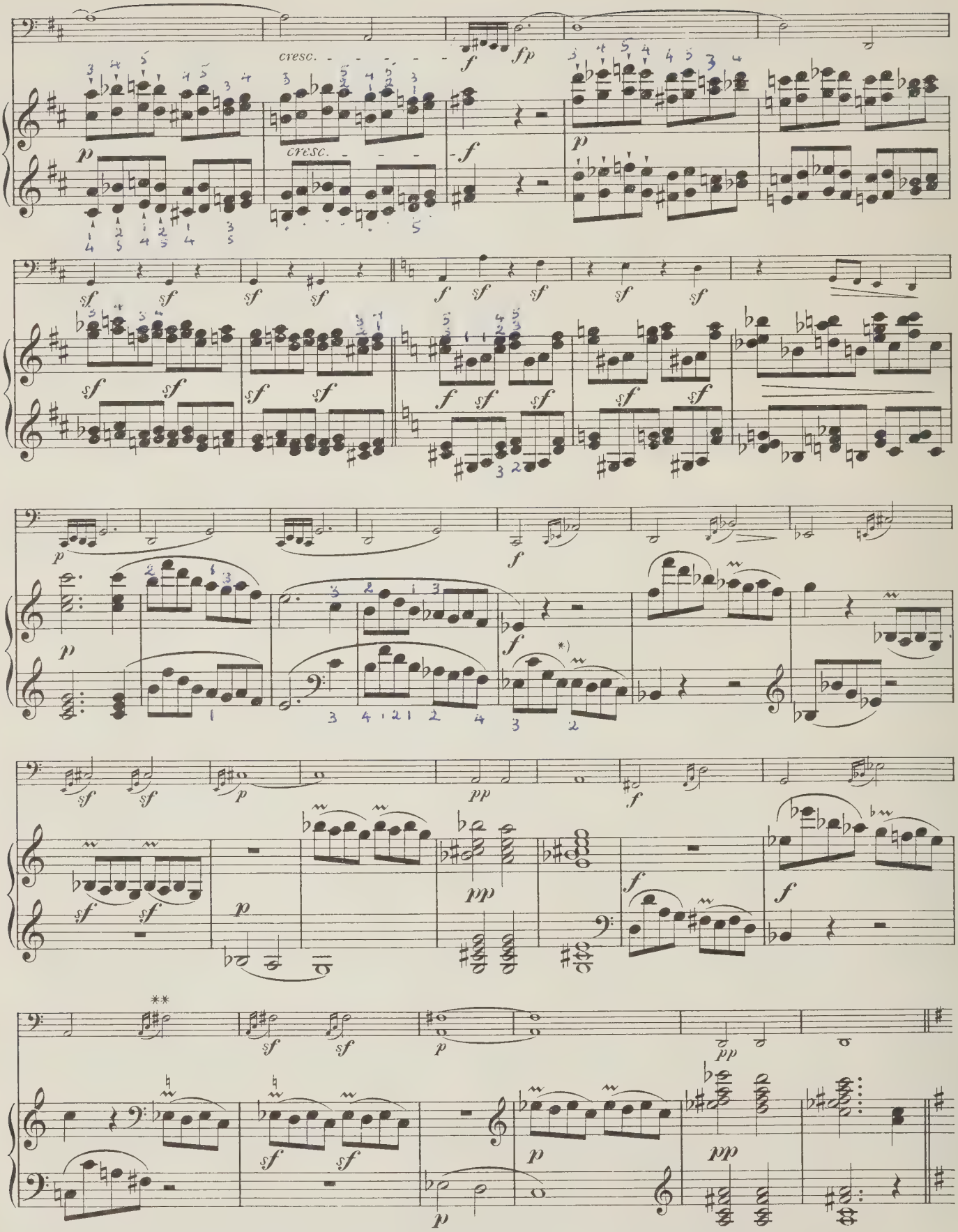
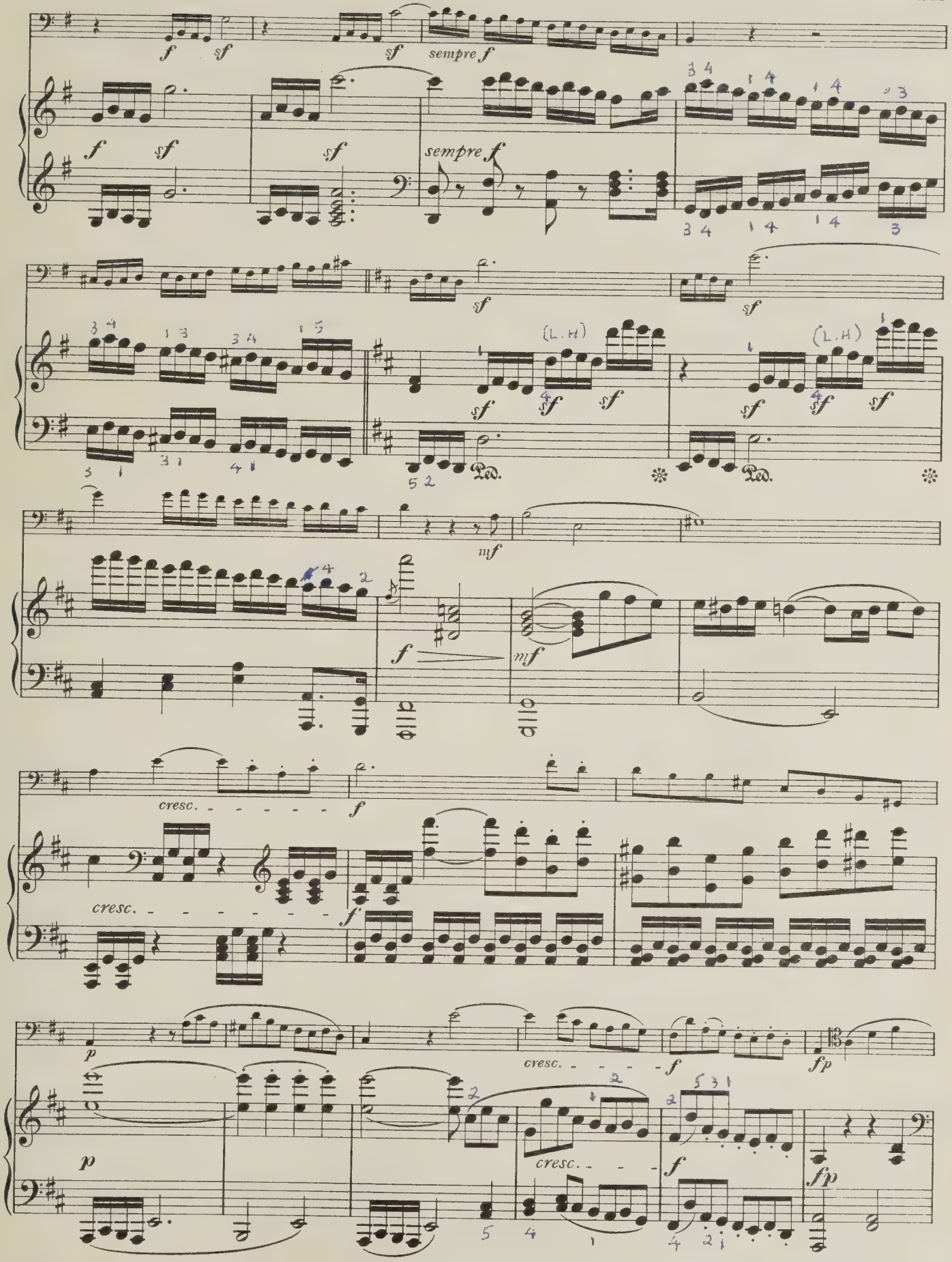
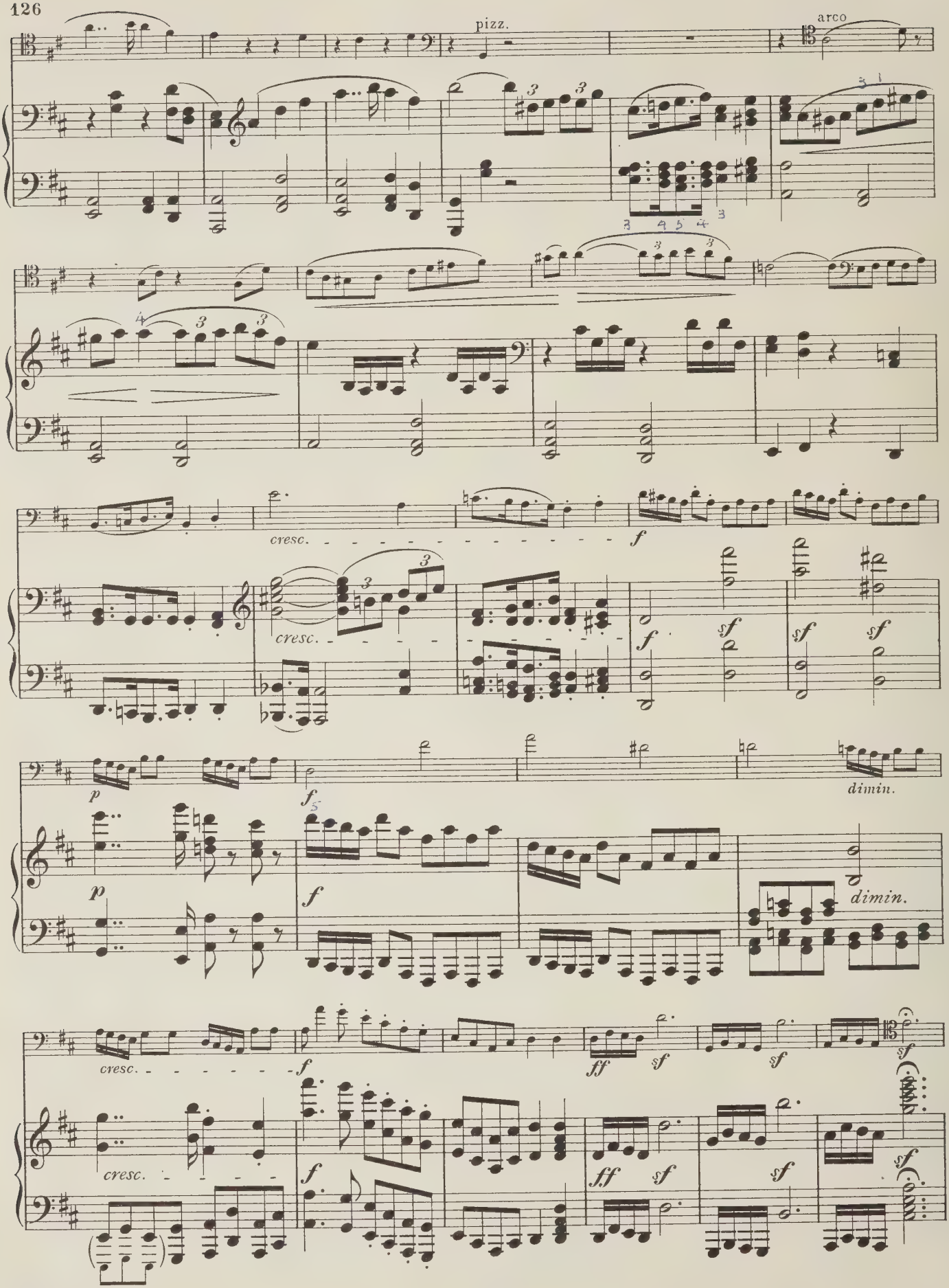
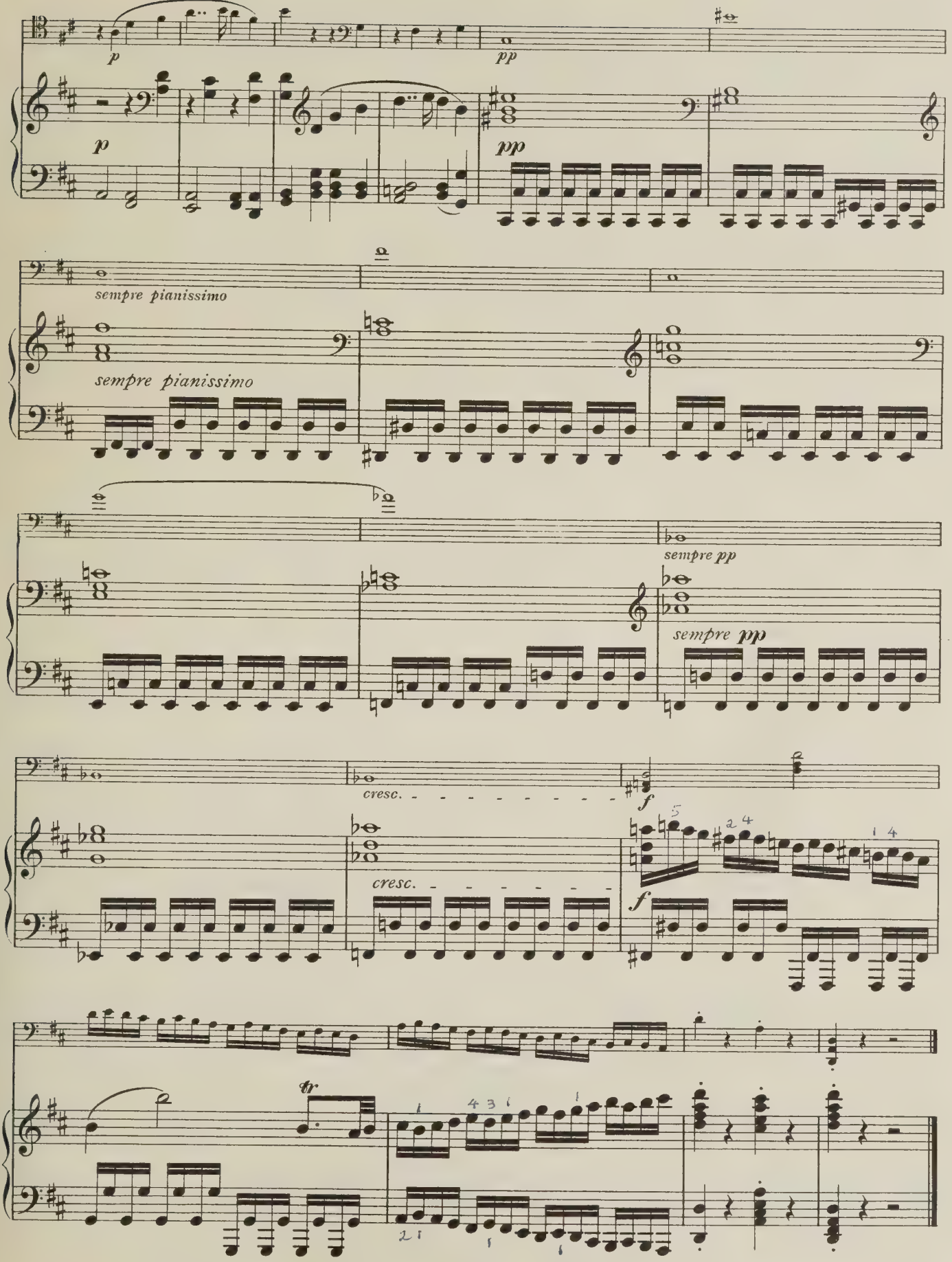

cresc.
f
fp
cresc.
f
fp
(8)
cresc.
f
espressivo
cresc.
f
sf
sf
sf
p
f
dim.
cresc.
p
f
dim.
cresc.
1.
2.
f
dim.
cresc. f
f
fp
f
dim.
f
sf
f
f



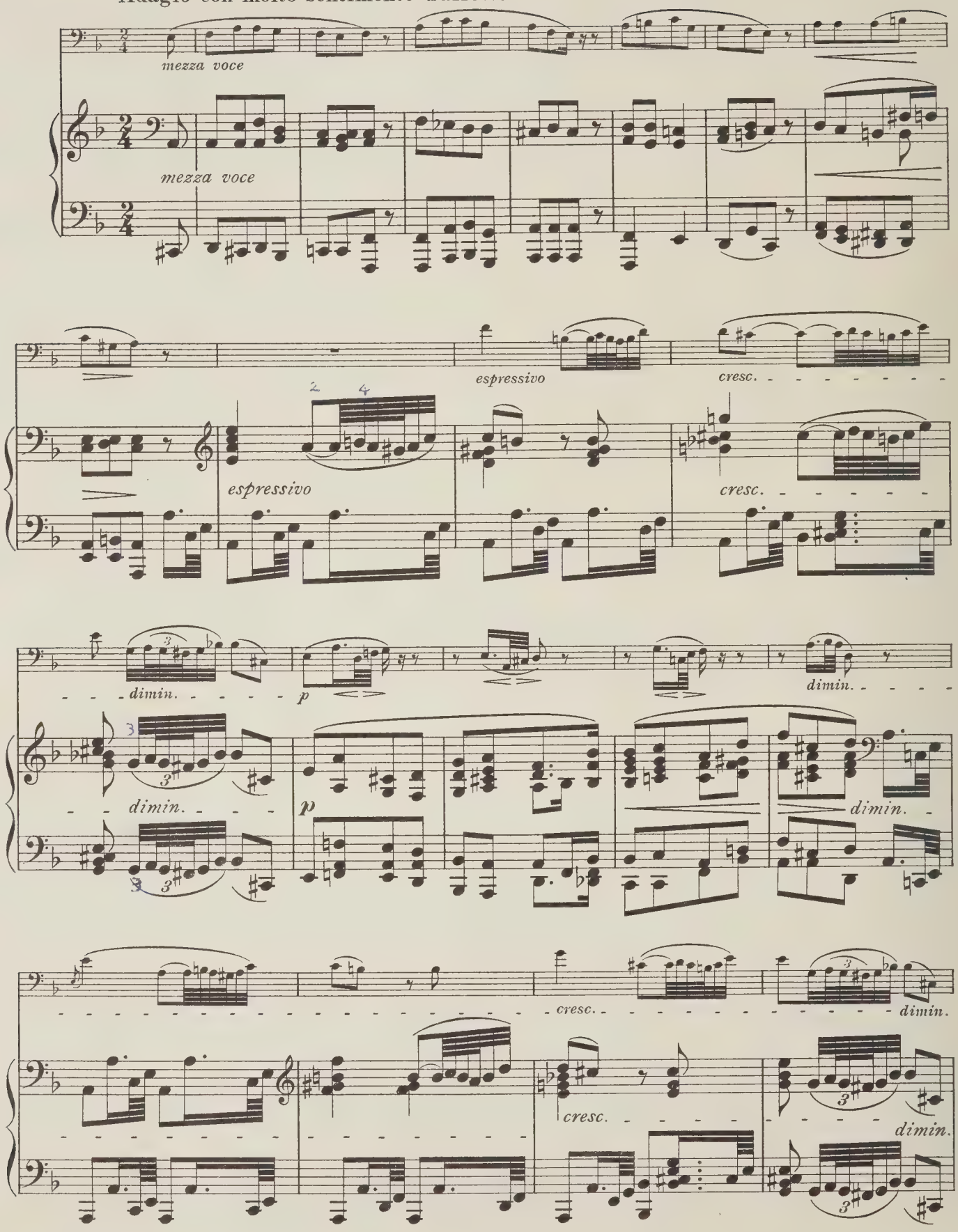
*) E♭ as the fourth note of this bar is universally attested. Yet it is very probably a mistake for F.
**) F♯ as in the original edition.

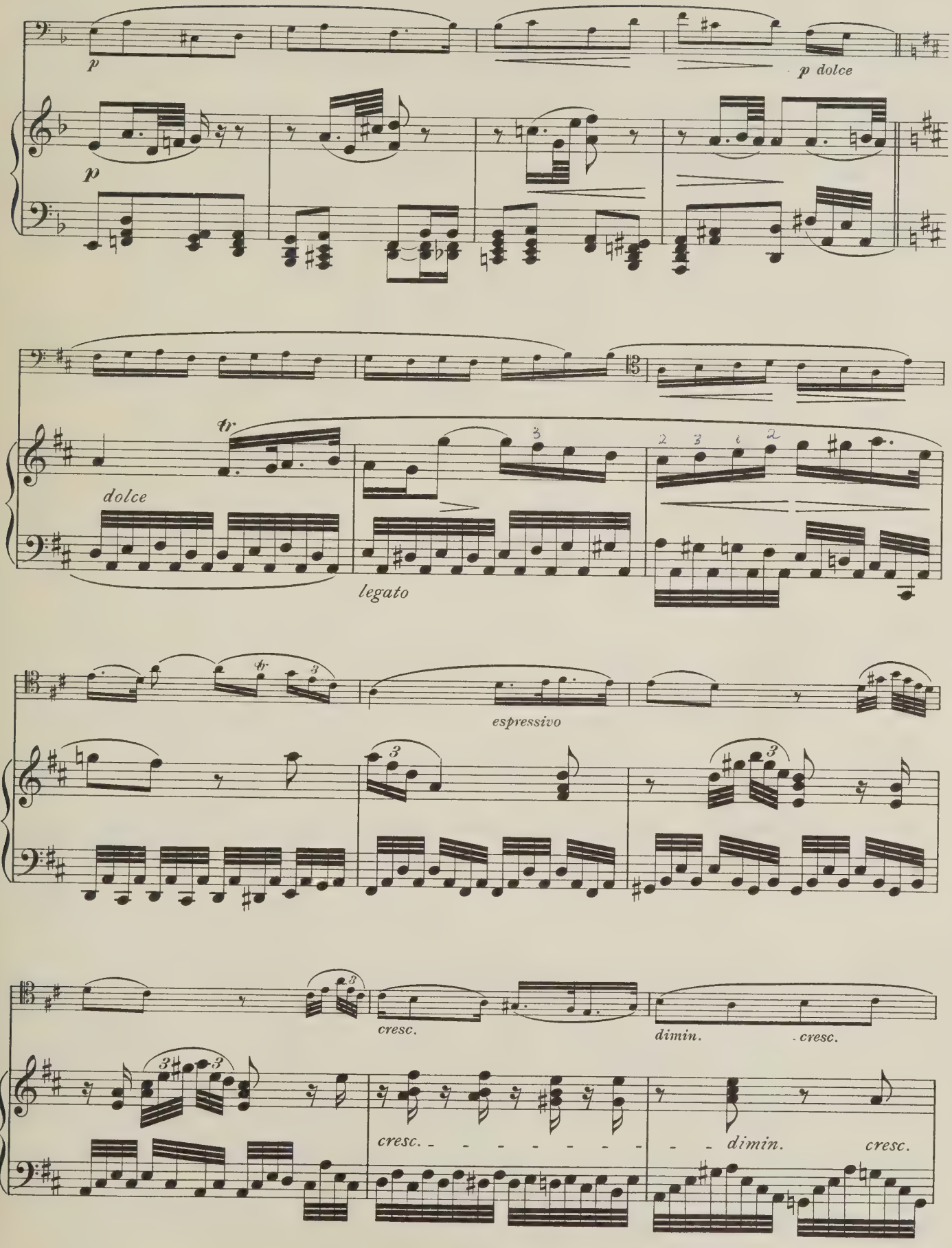

sempre f
sempre f
(L.H)
(L.H)
Ped.
Ped.
cresc.
cresc.
cresc.
cresc.

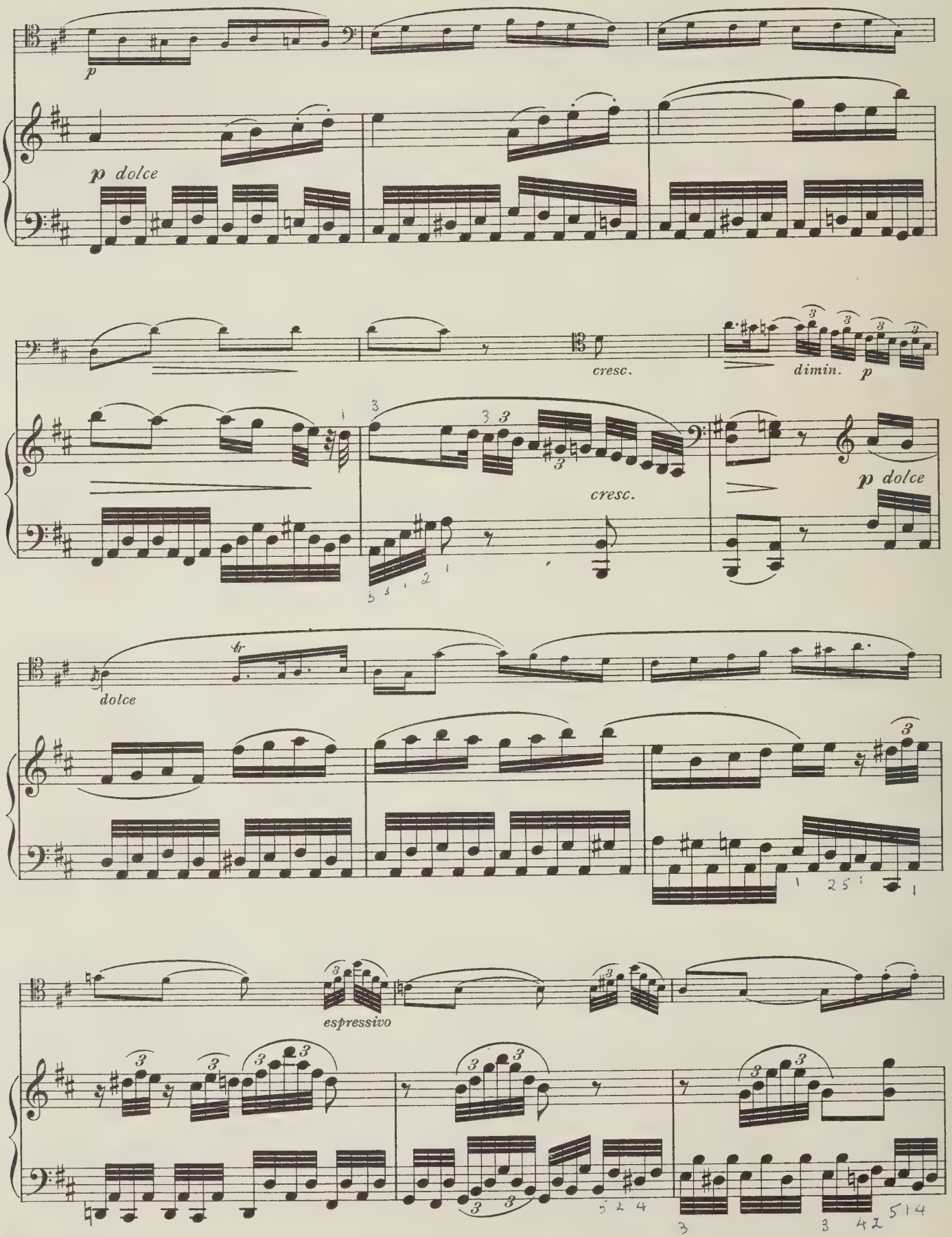

pizz.
arco
cresc.
f
sf
p
dimin.
ff


p
pp
p
pp
sempre pianissimo
sempre pianissimo
sempre pp
sempre pp
cresc.
f
cresc.
f
tr

Adagio con molto sentimento d'affetto




p
p dolce
p
tr
dolce
legato
espressivo
cresc.
dimin.
cresc.
cresc.
dimin.
cresc.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p dolce
cresc.
dimin.
p
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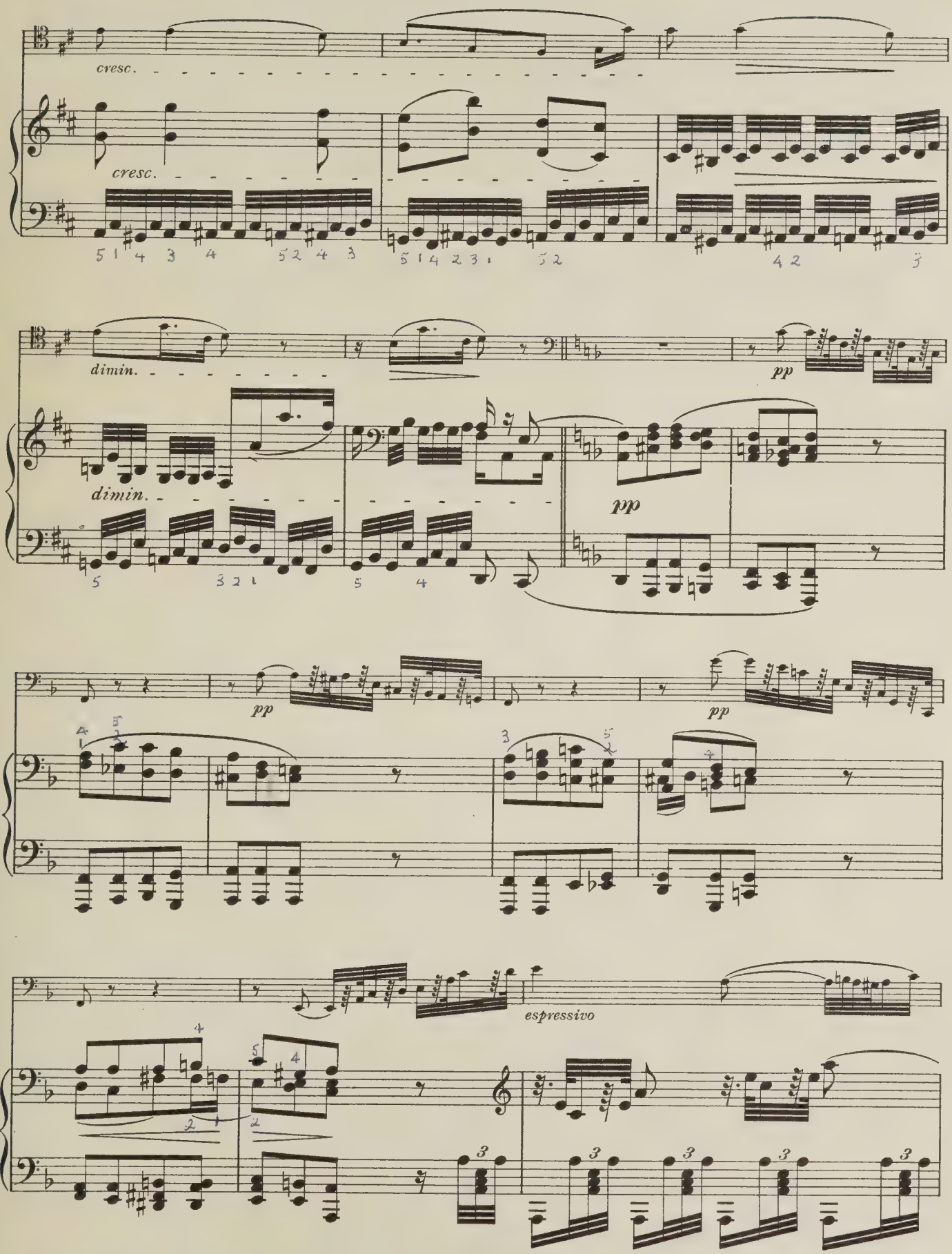
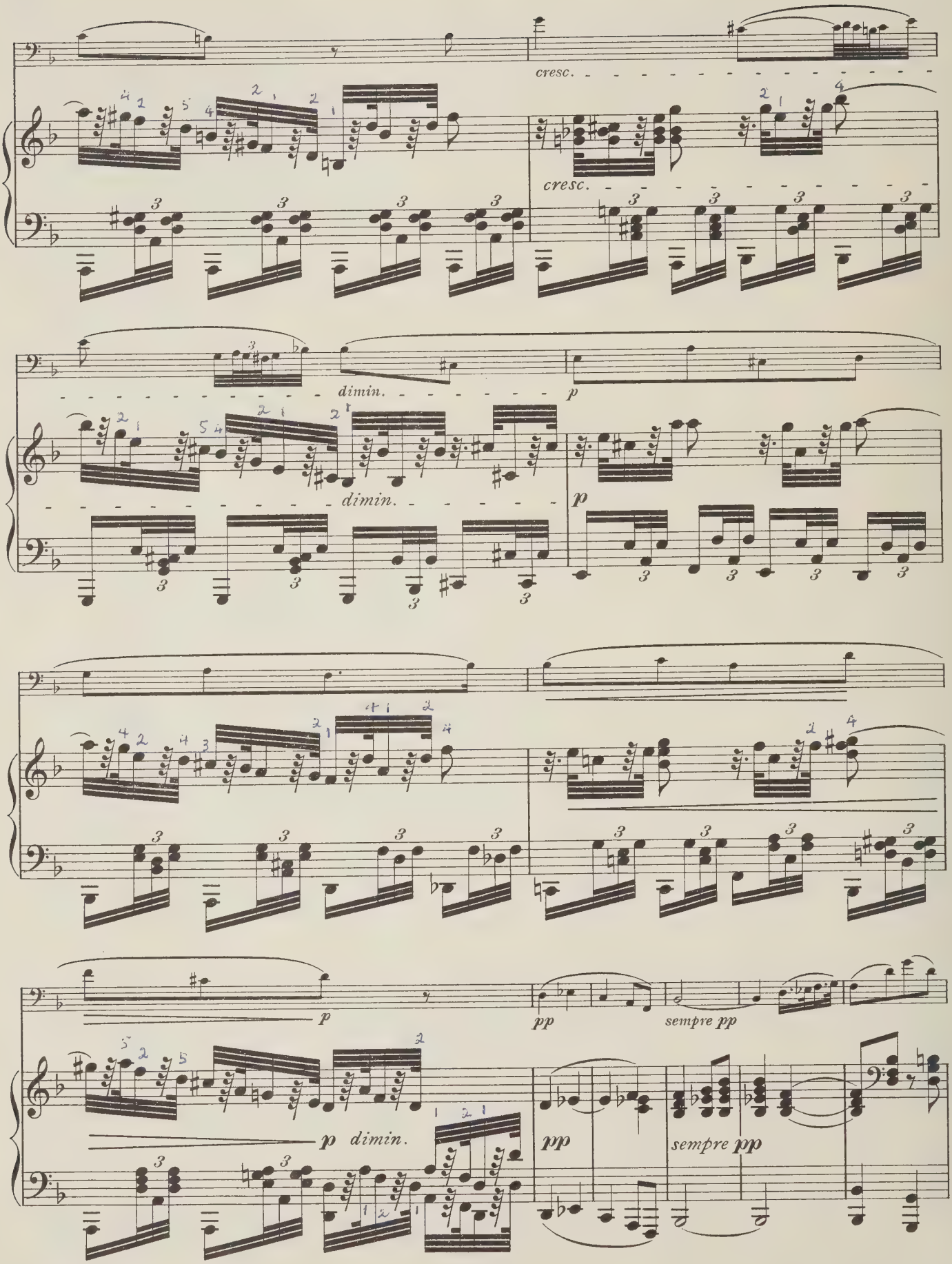
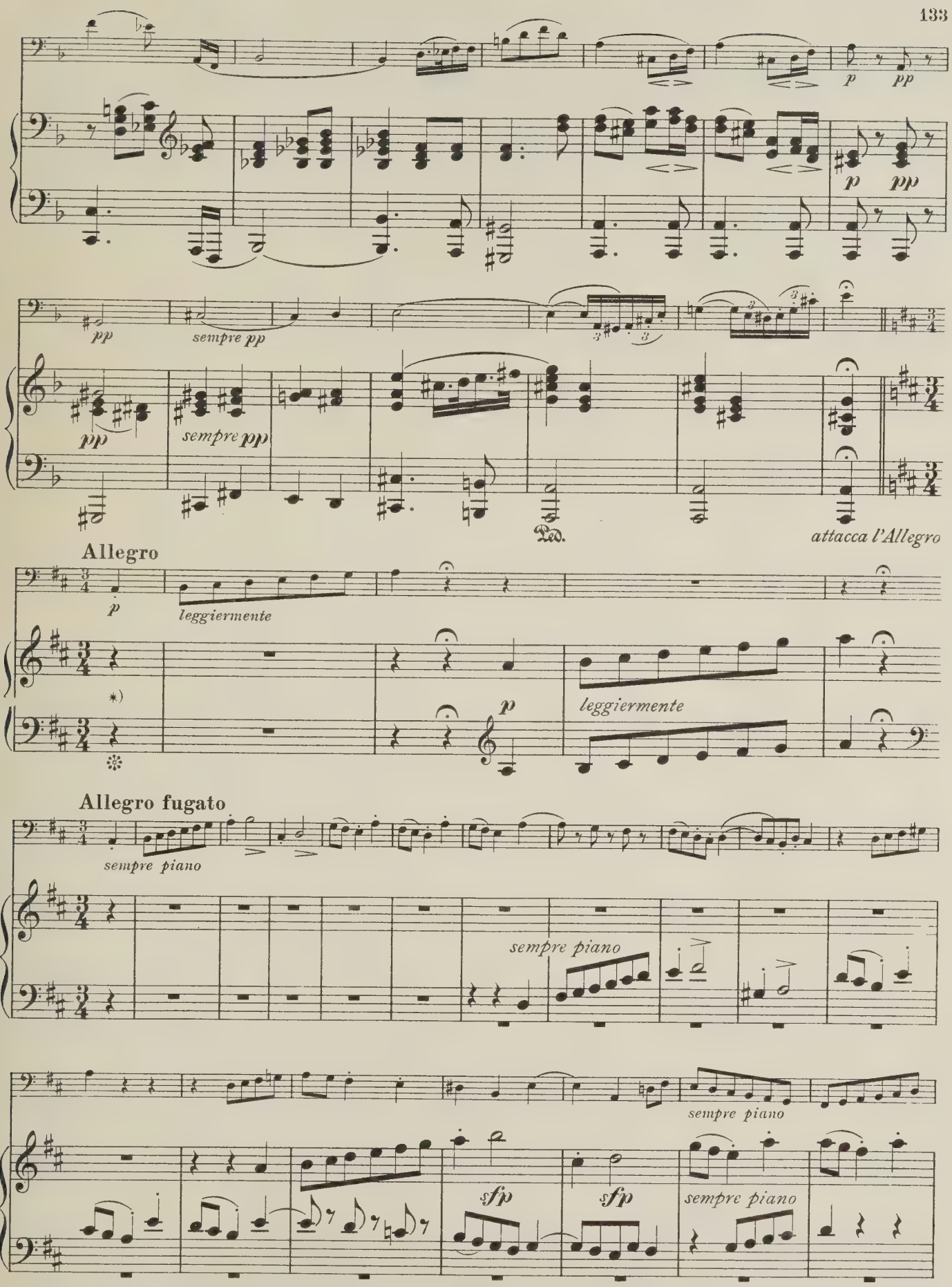
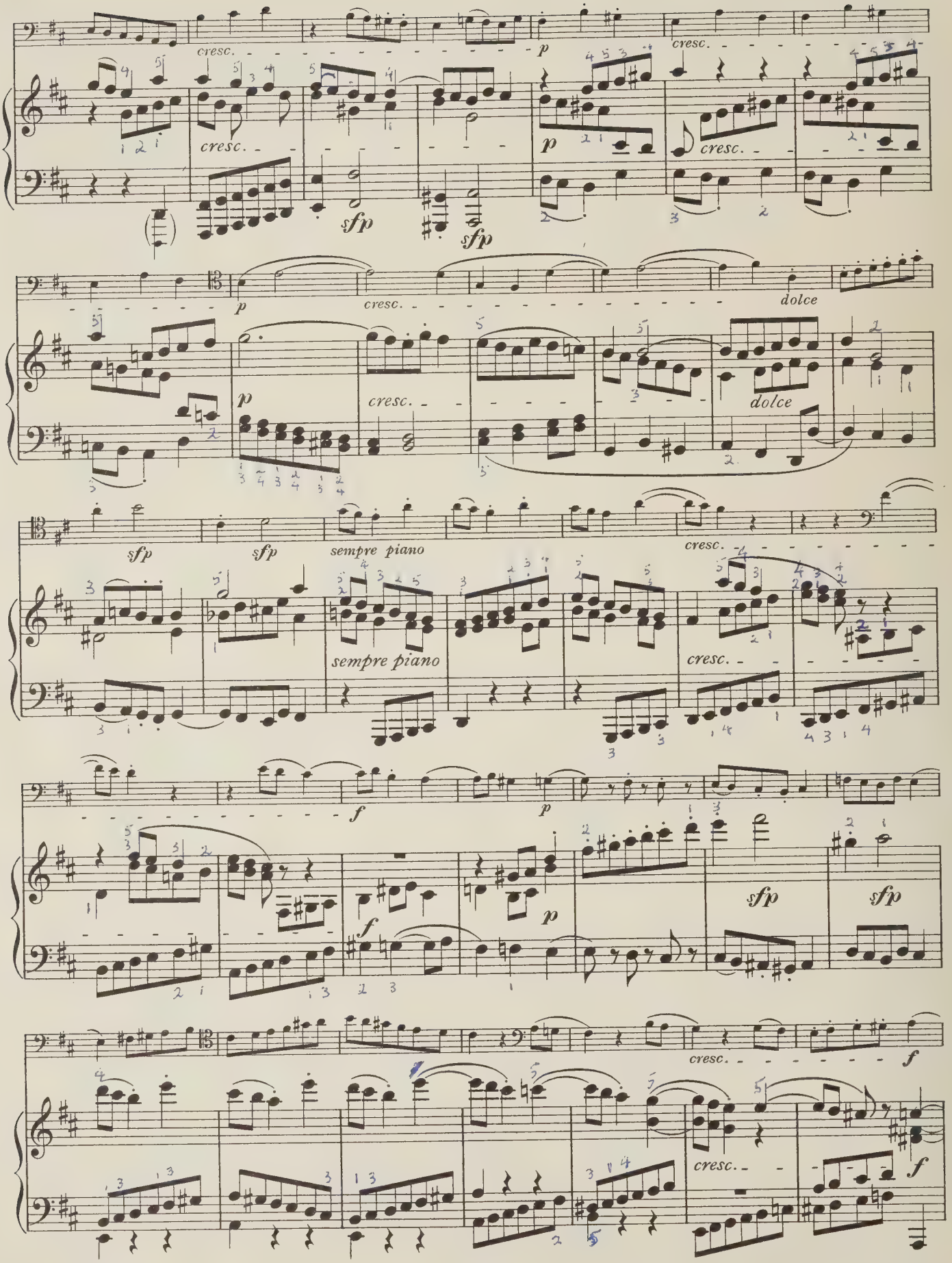
p dolce
dolce
tr
espressivo


cresc.
cresc.
dimin.
dimin.
pp
pp
pp
pp
espressivo


cresc.
cresc.
dimin.
p
dimin.
p
p
pp
sempre pp
p dimin.
pp
sempre pp



*) In the original edition, in the pianoforte part, the sign for raising the pedal is again placed here, and not earlier, though later editions have completely ignored a point so characteristic of Beethoven. Besides the example of the preceding Violoncello Sonata, Op. 102, № 1. a similar case occurs at the beginning of the Prestissimo of the Pianoforte Sonata, Op. 109.


cresc.
p
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p
cresc.
sfp
sfp
p
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dolce
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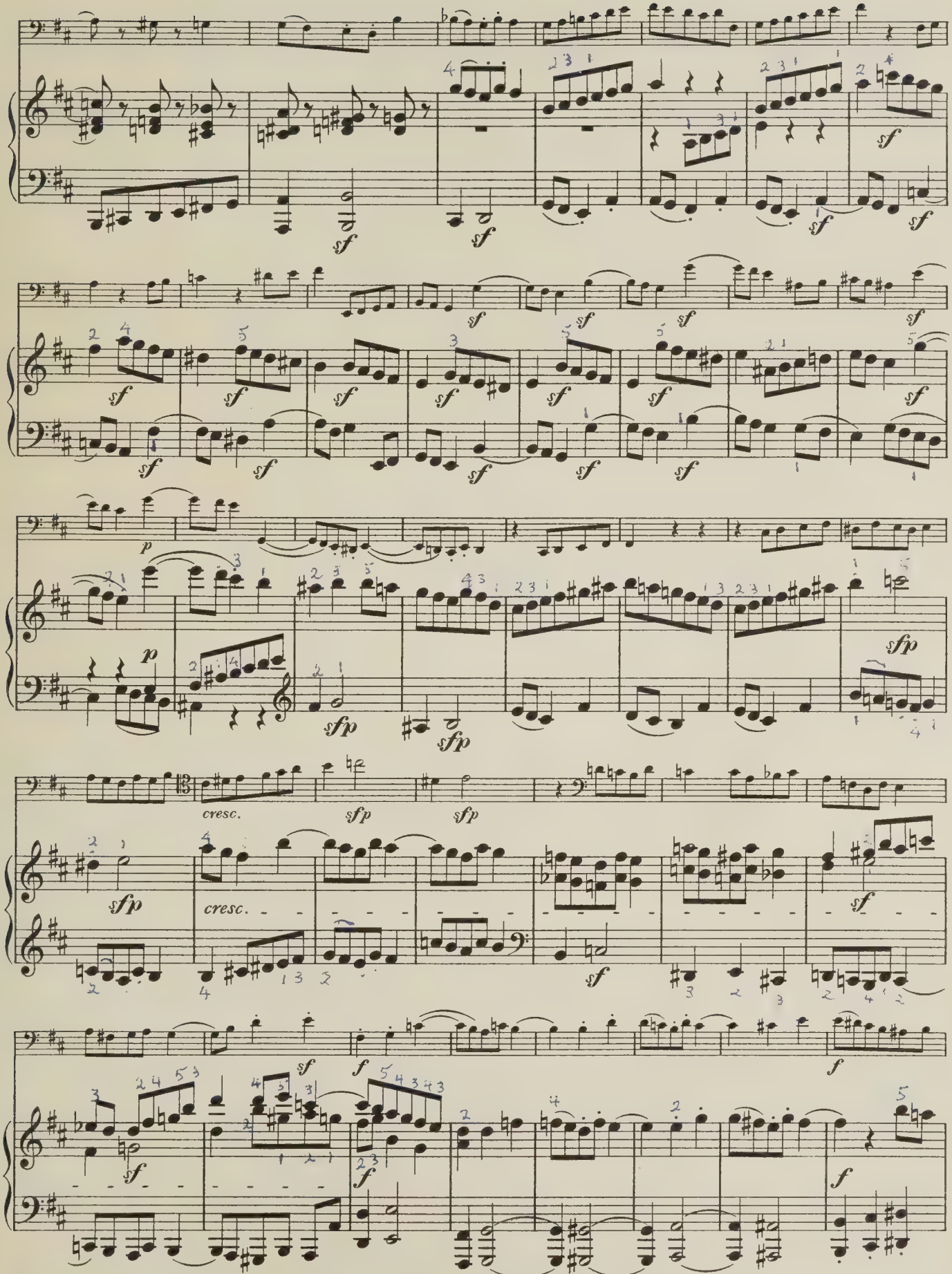
cresc.
dolce
sfp
sfp
sempre piano
cresc.
sempre piano
cresc.
f
p
f
p
sfp
sfp
cresc.
f
cresc.
f


sf
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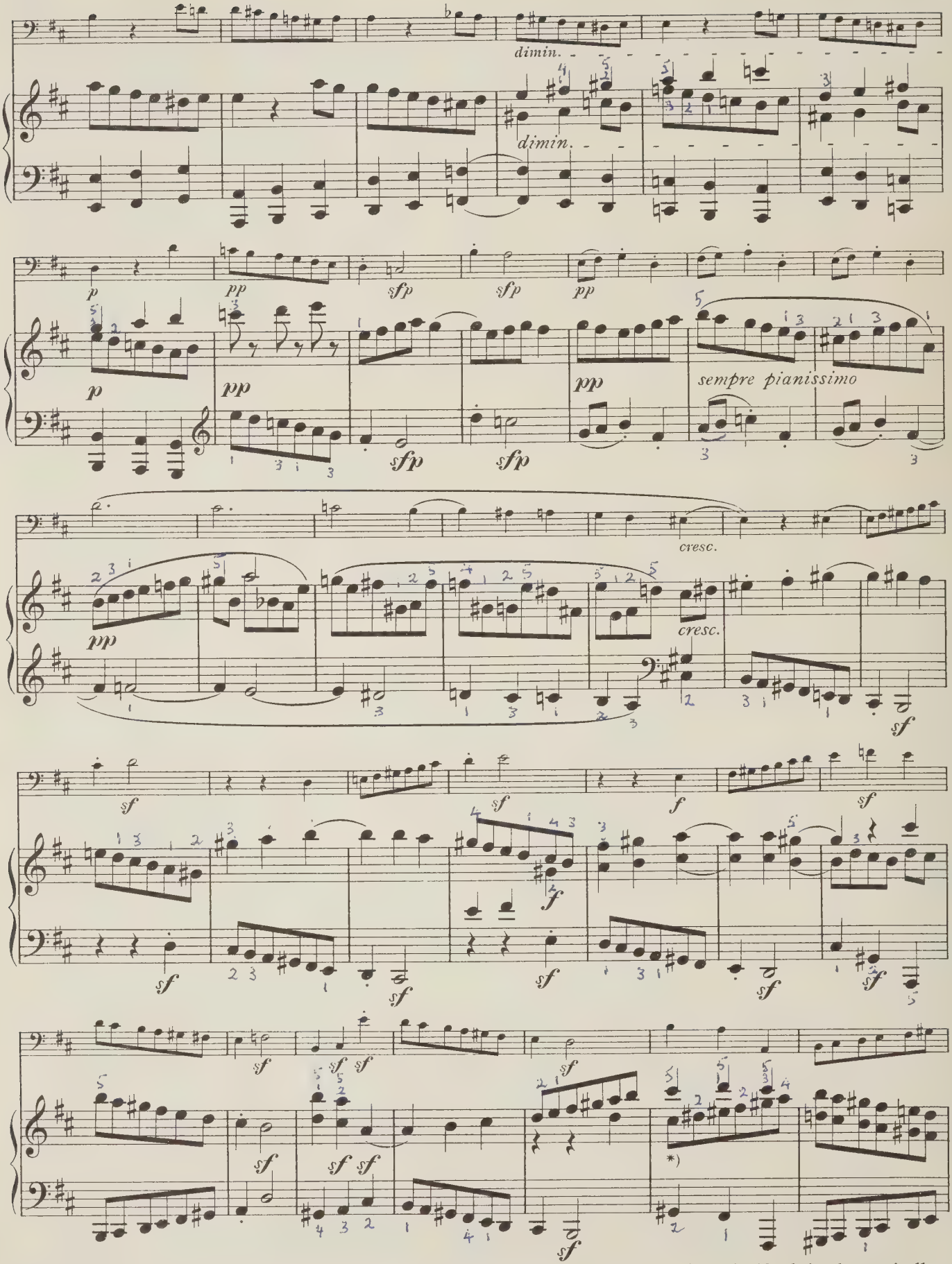
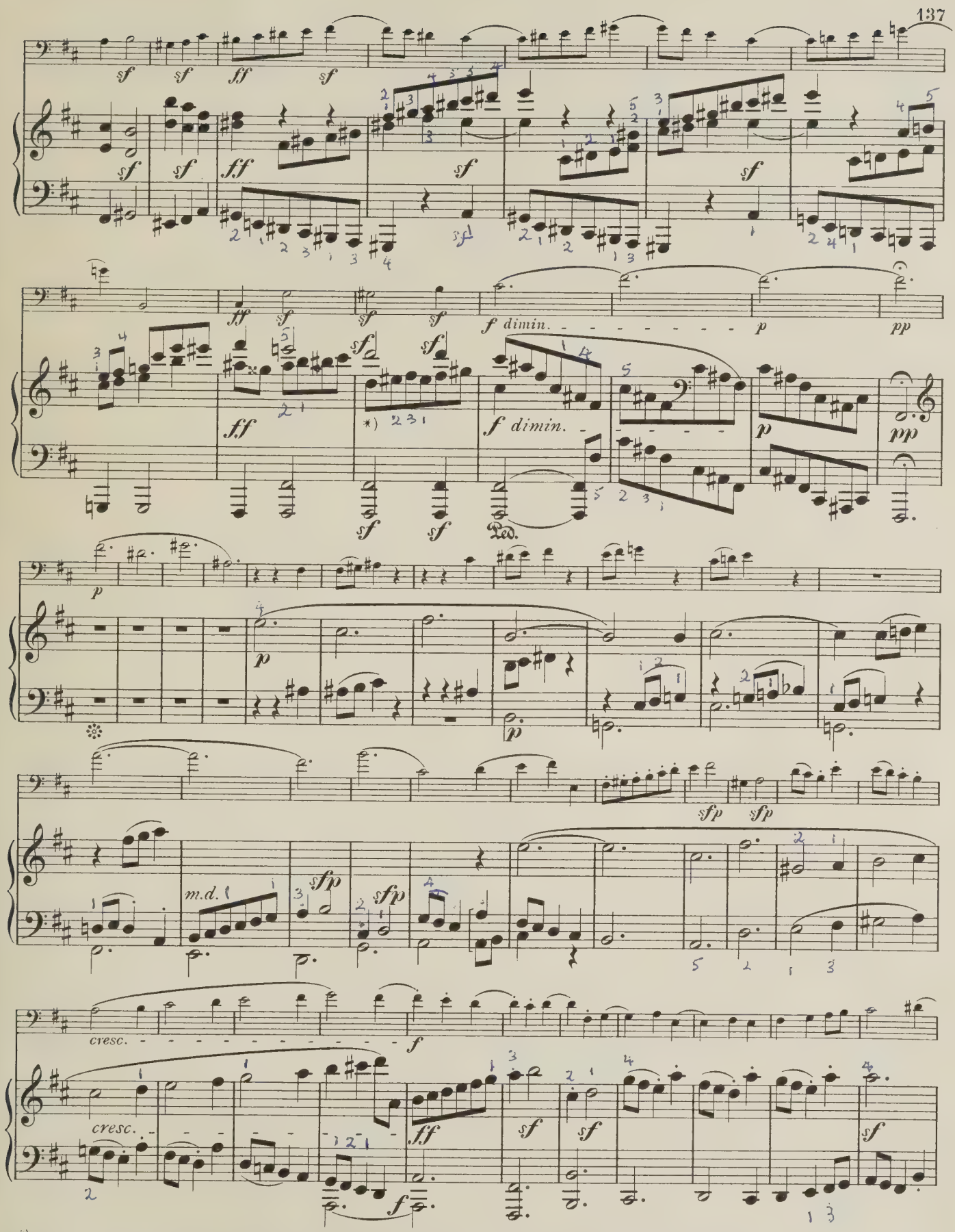
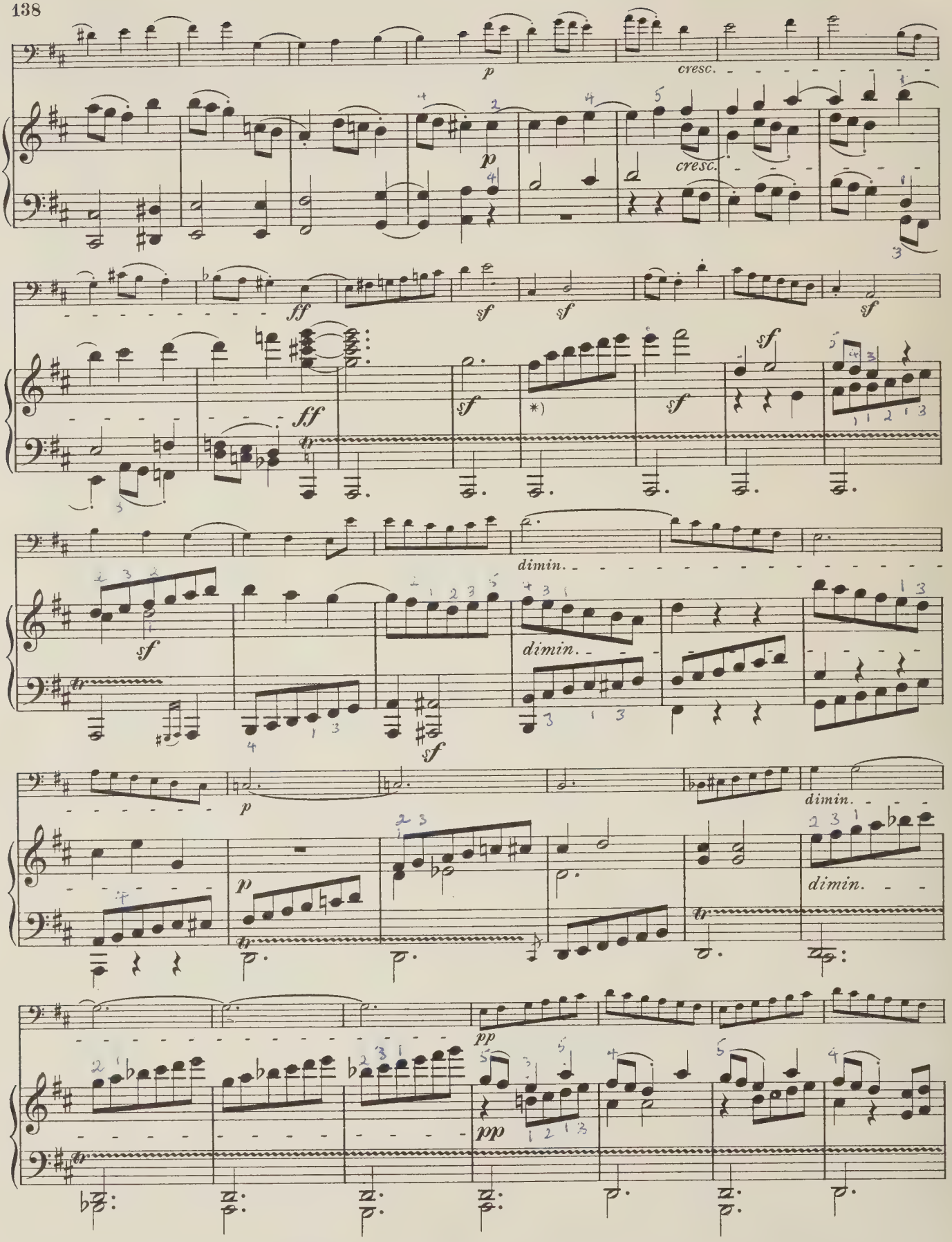
sfp
cresc.
f



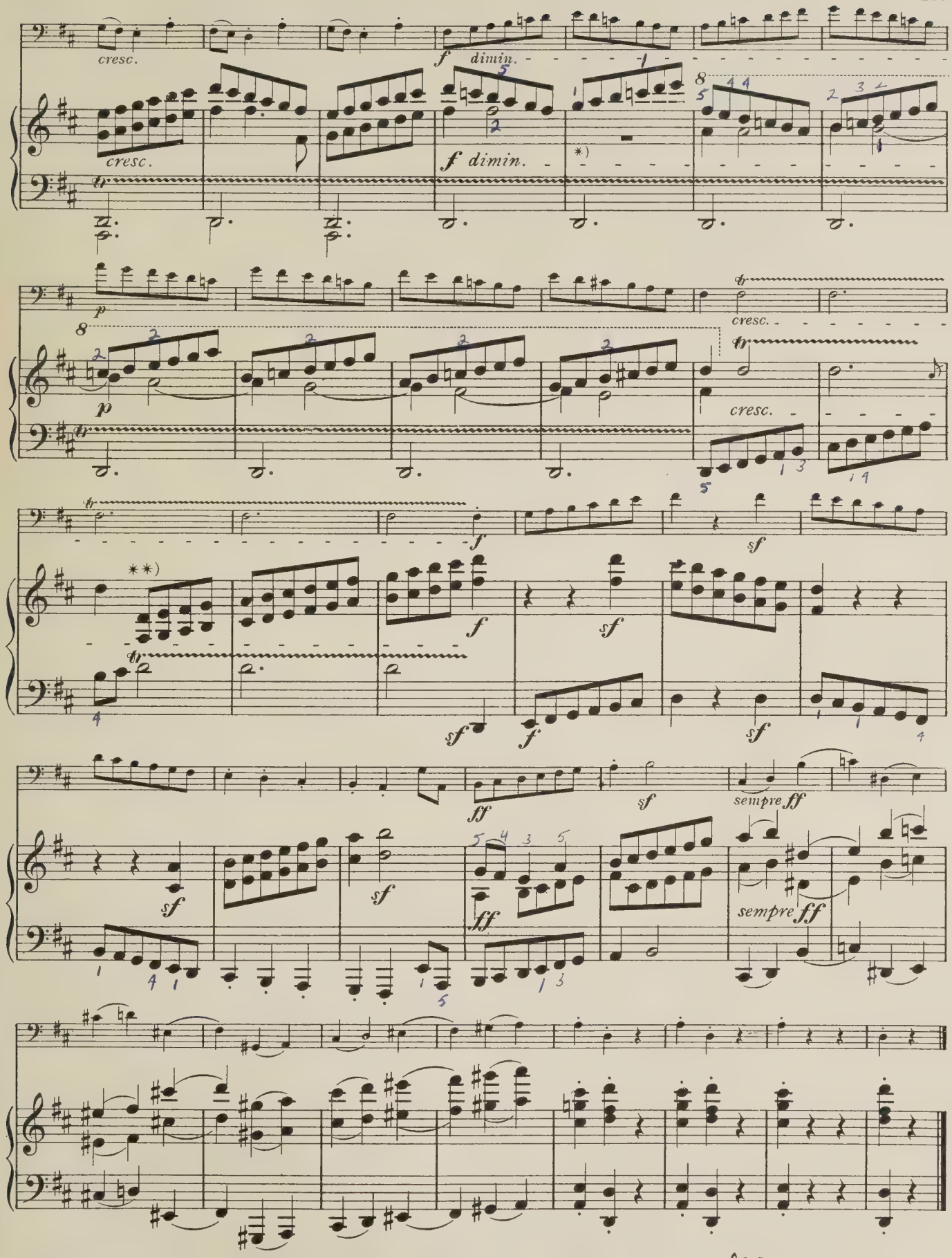
*) C♯ in the middle part, as in the original edition. The later reading, E, spoils the theme, besides being harmonically obscure.



*) D is the unmistakable reading of the original edition. The "critical" and later editions have C double sharp; and the puzzle is to account for its presence. As it stands it is a merely nonsensical way of writing D. The only double sharp with a meaning would be D𝄪, and this would give excellent sense. But if Beethoven had meant D𝄪, how could he overlook its absence in the original proofs?



*) The original edition reads:- The authority for the correction in all later editions is not known, but in spite of the distortion of the theme it is highly probable that Beethoven wished to avoid the fifths between the pianoforte and the violoncello.



*) Here again Beethoven resists the temptation to complete the pianoforte part by adding , as this would produce octaves with the violoncello.

**) It will be found better to omit the D and E from the right hand than to spoil the trill. The trill will "suggest" these notes of the scale; but the scale will not suggest the trill.

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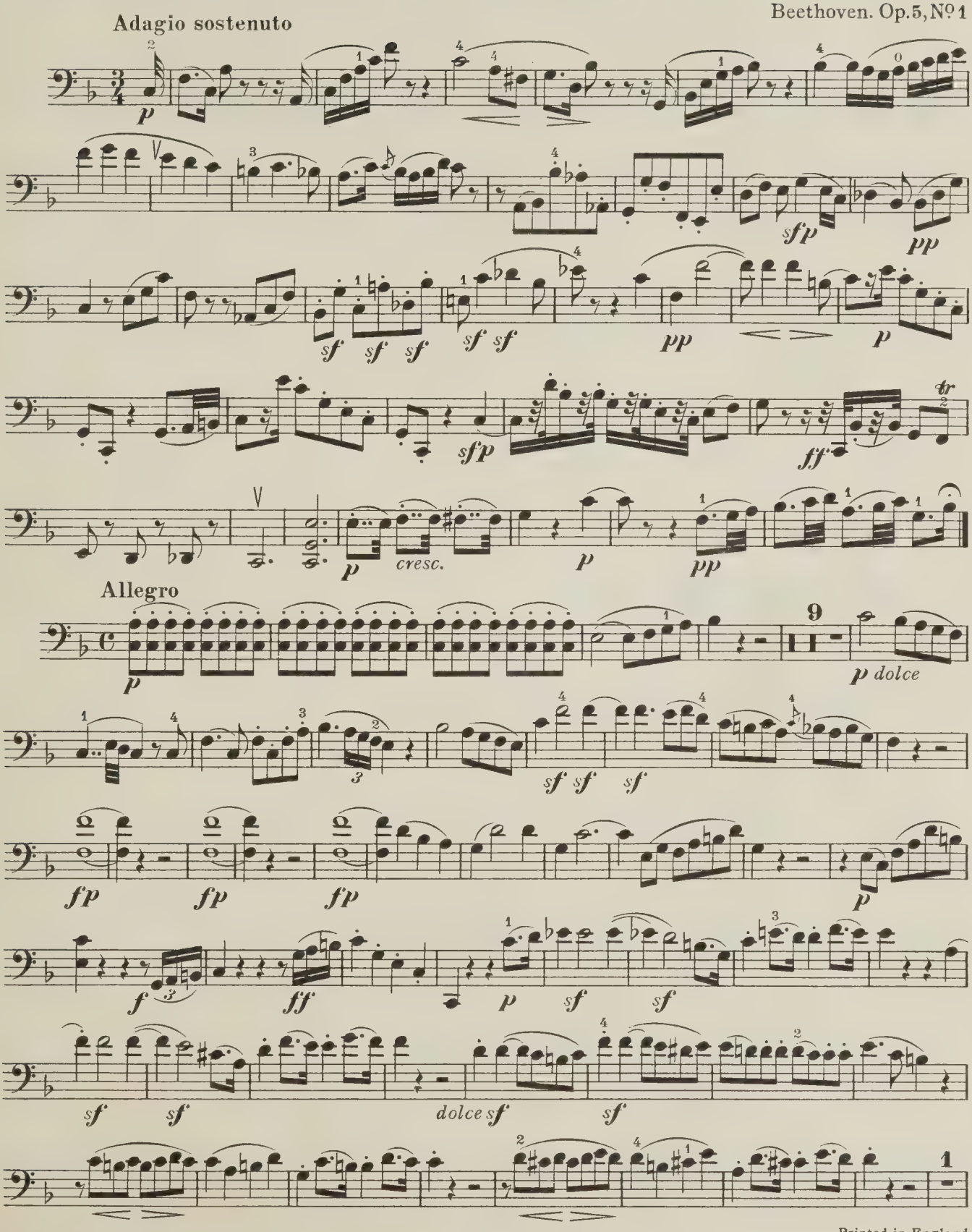

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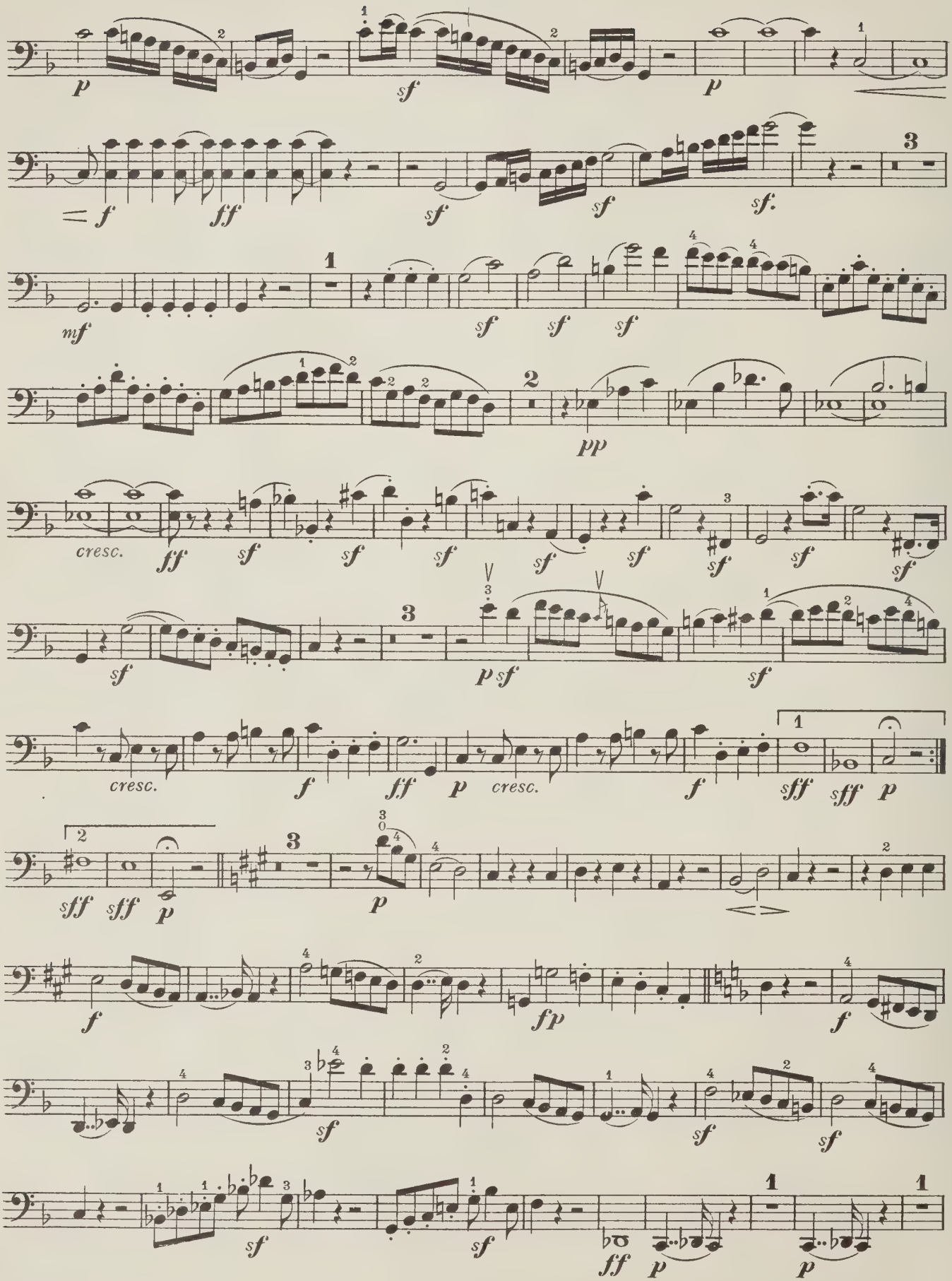
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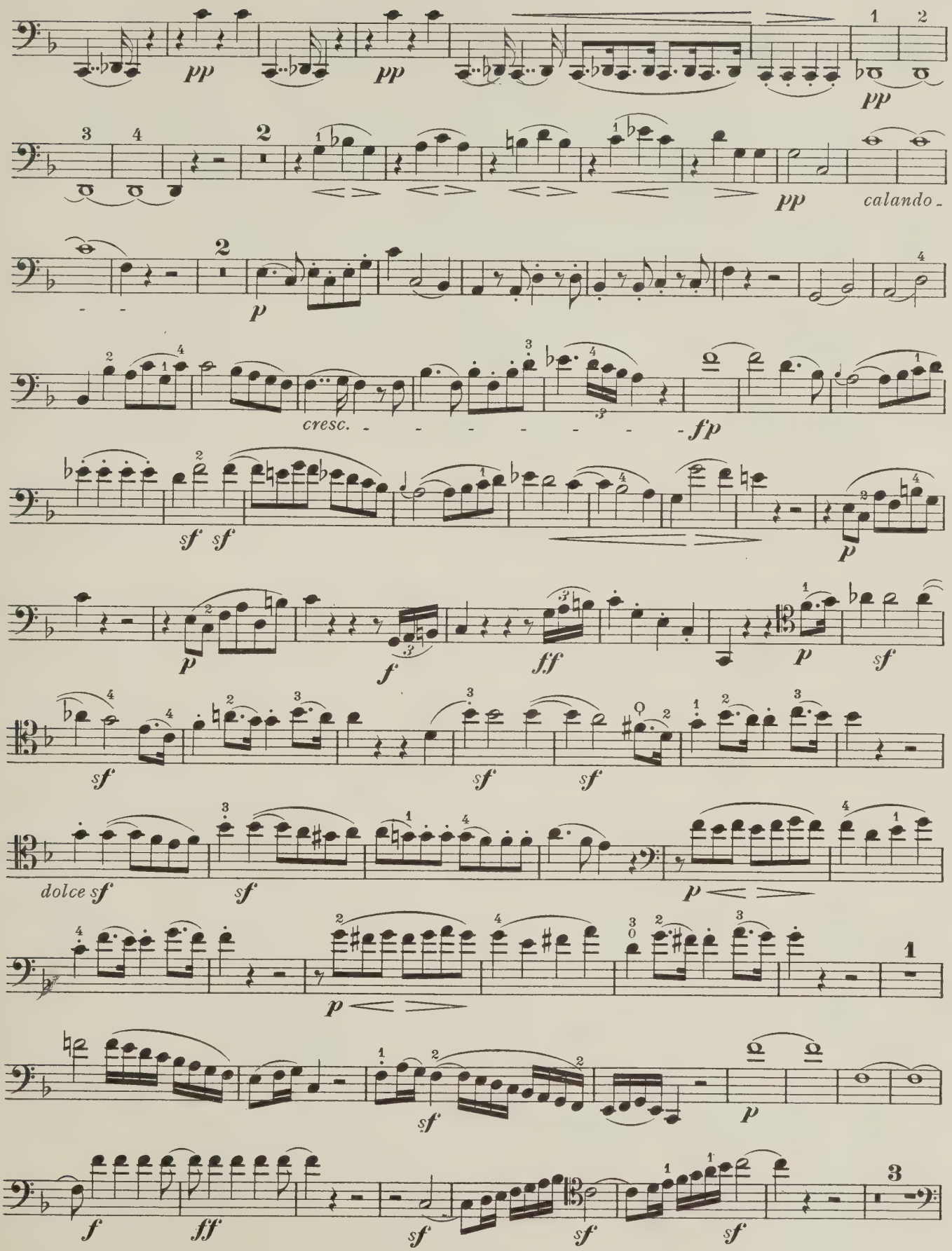
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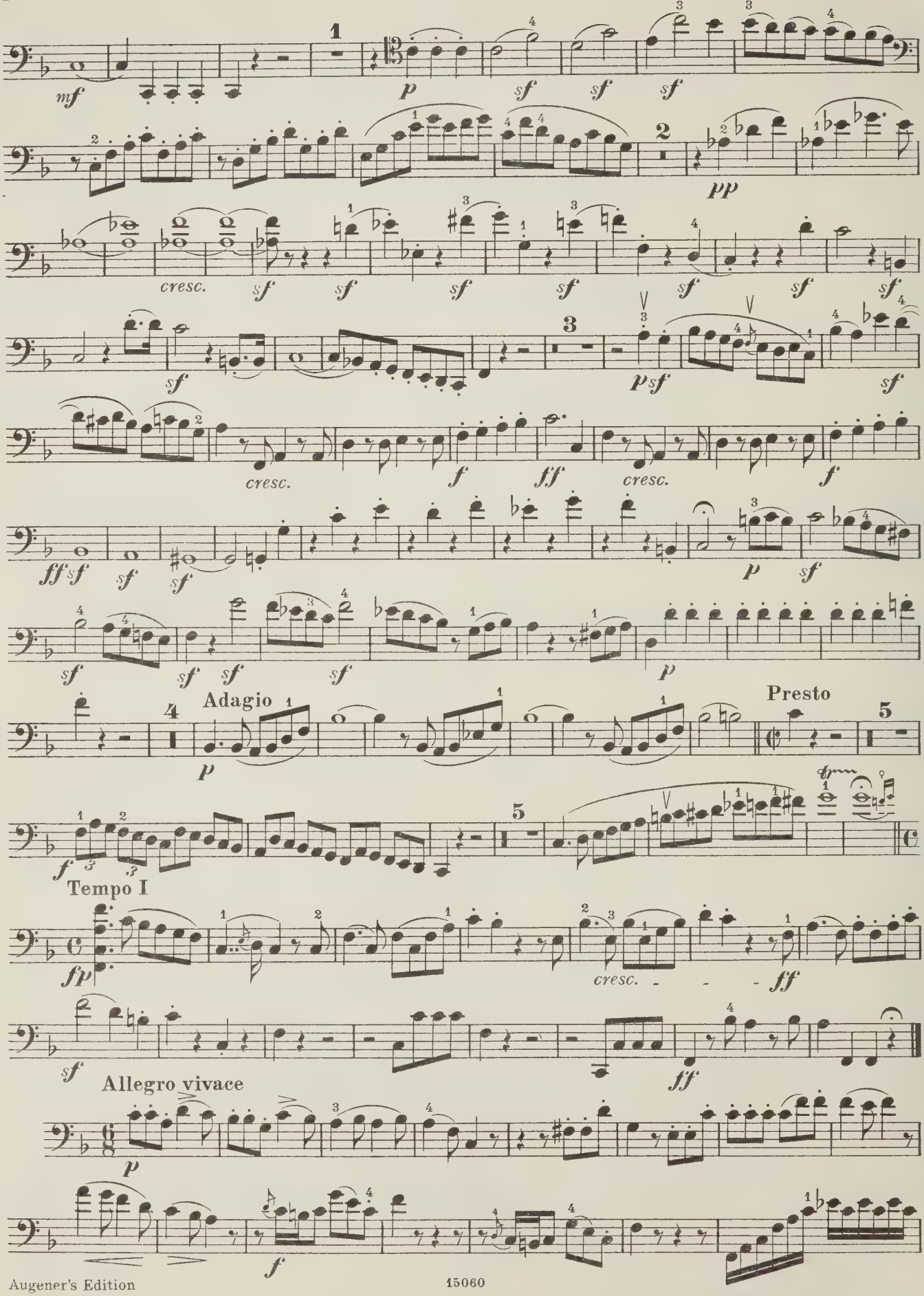
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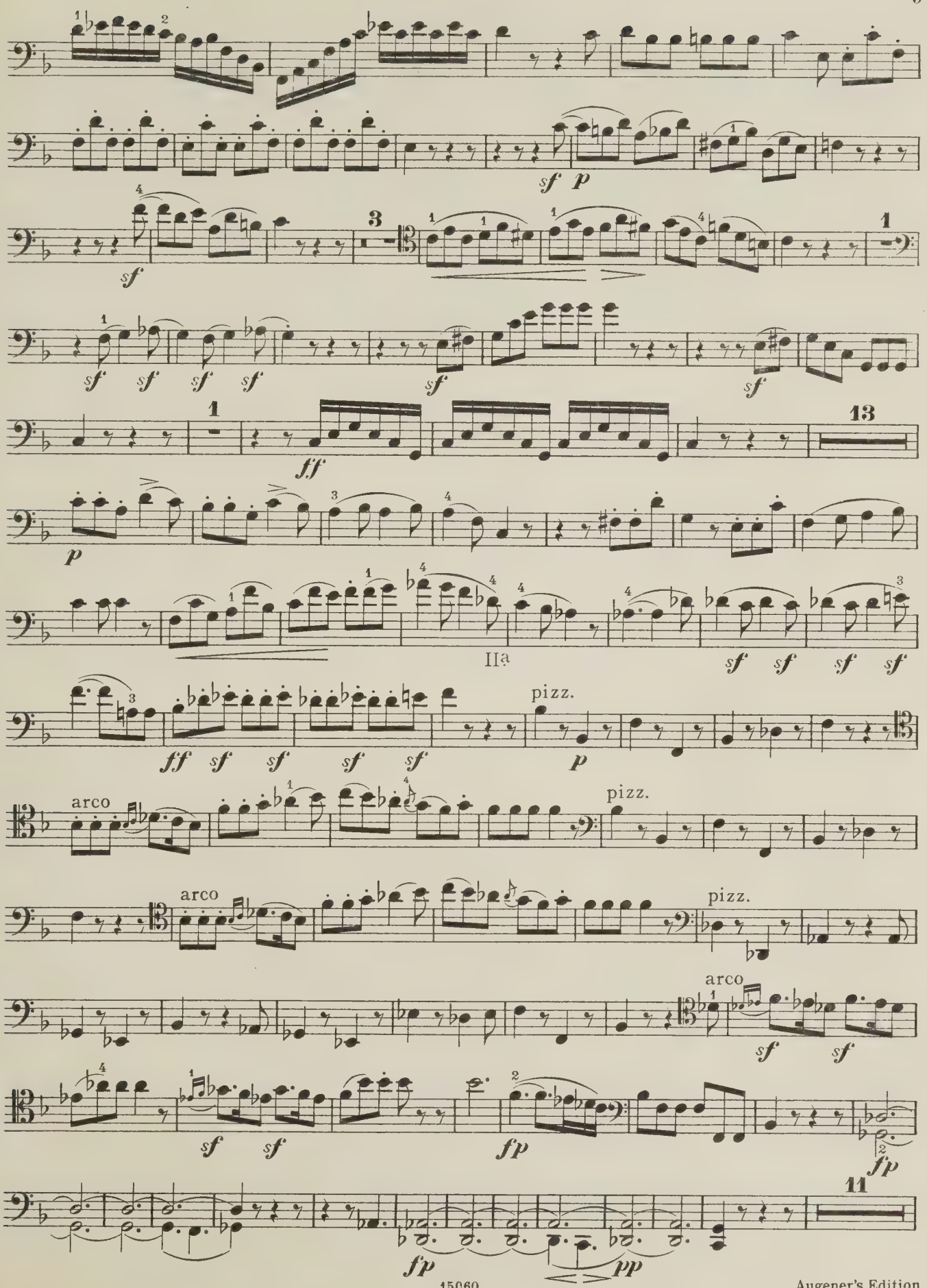
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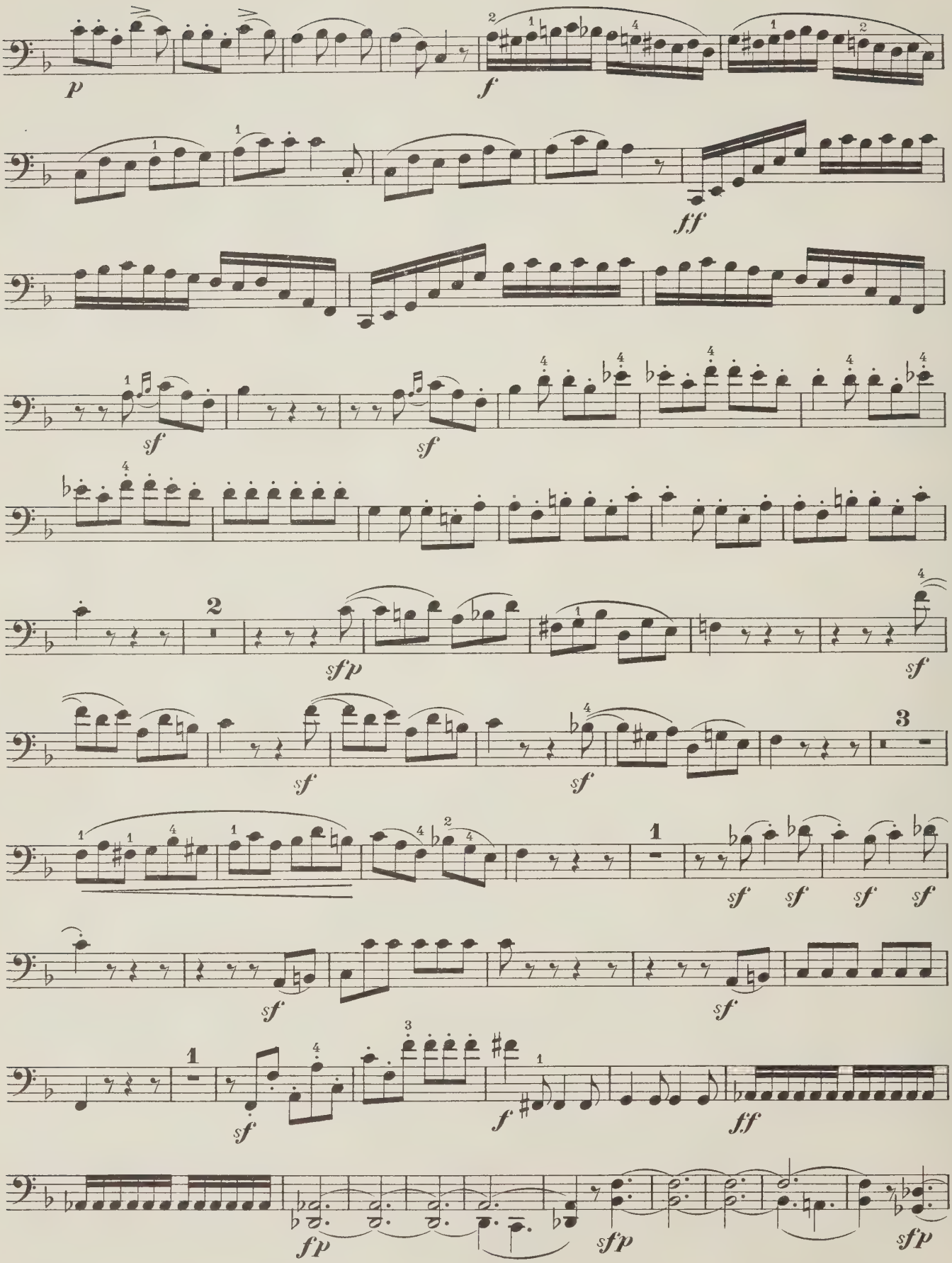
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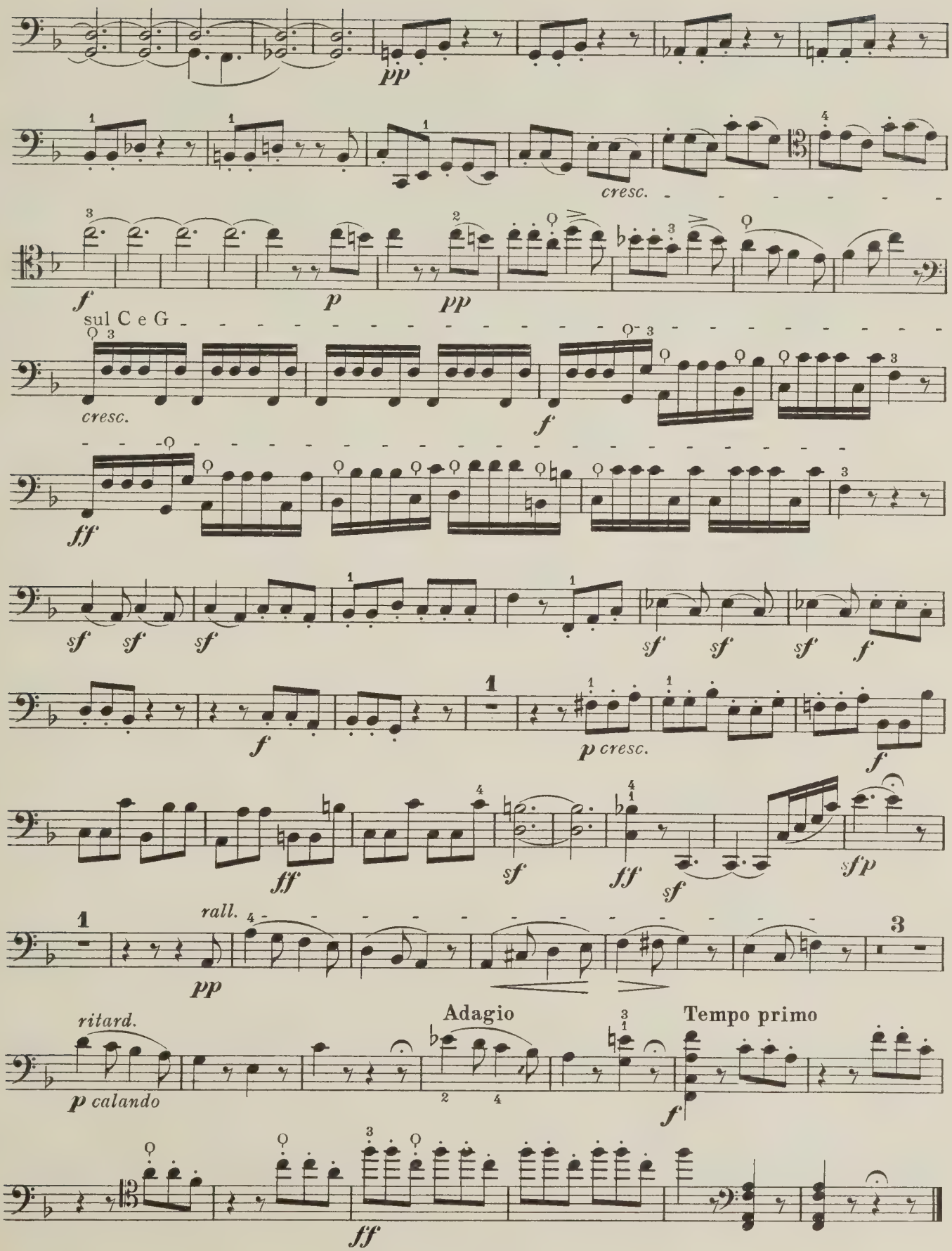
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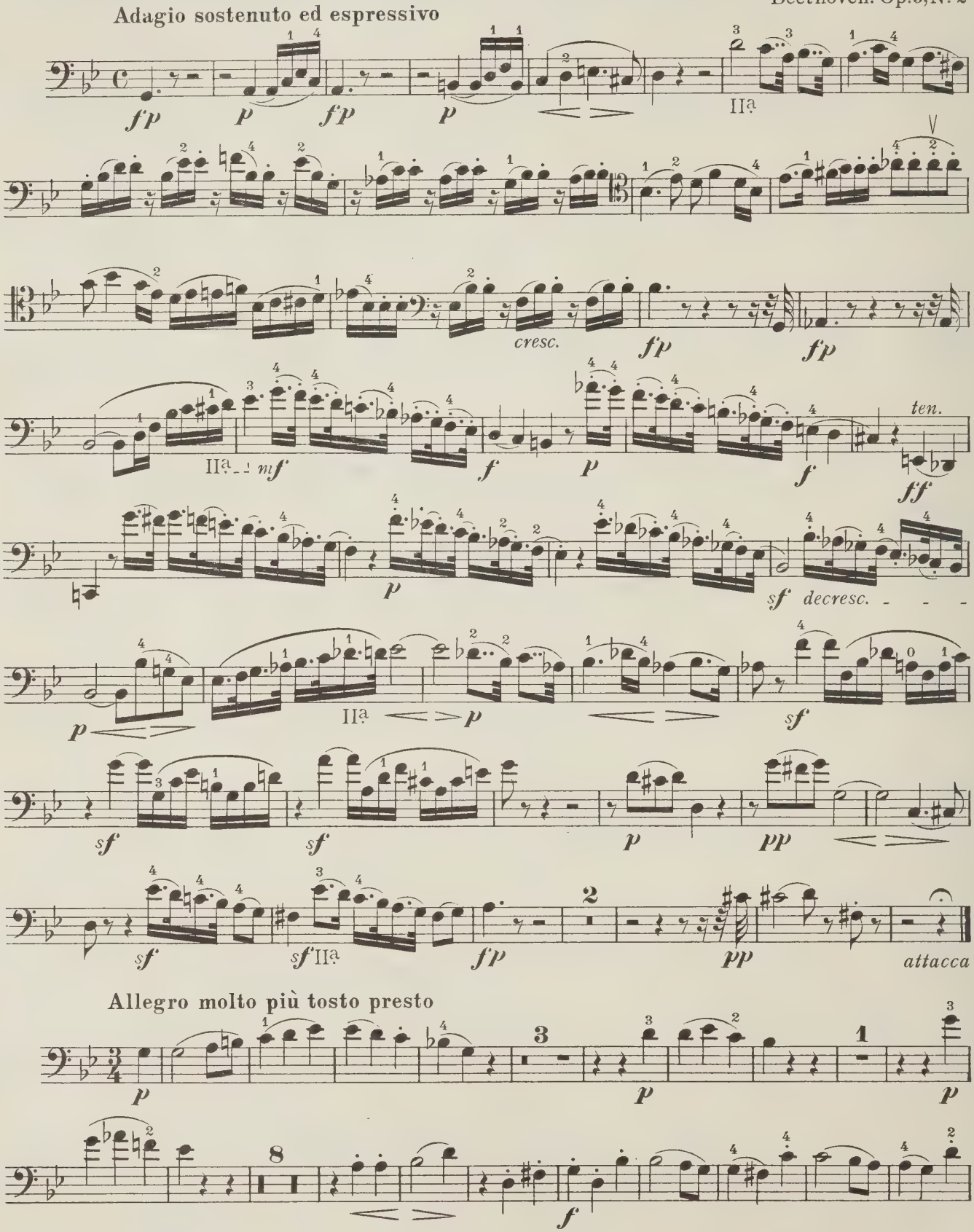
Beethoven. Op.5, No2



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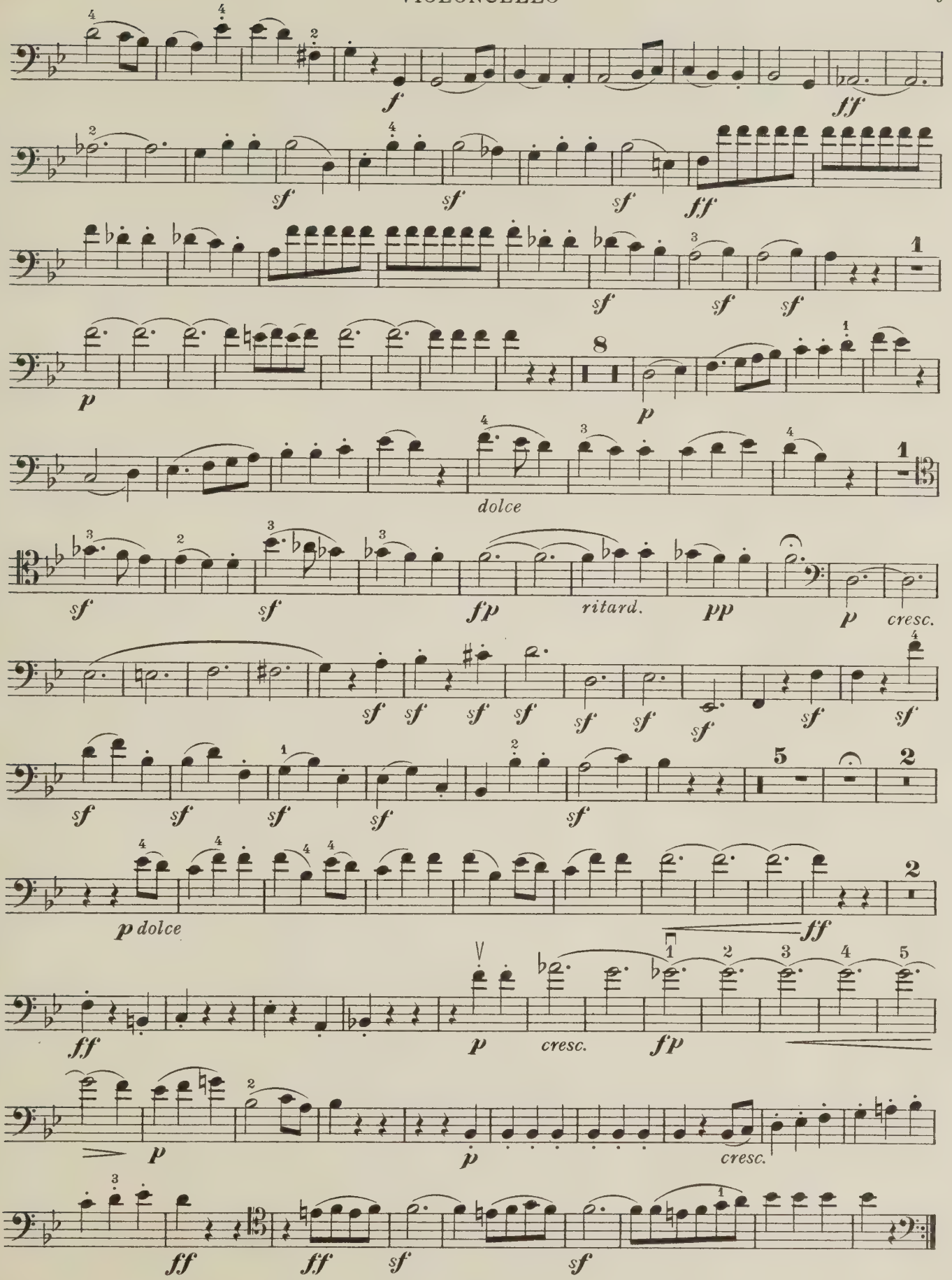
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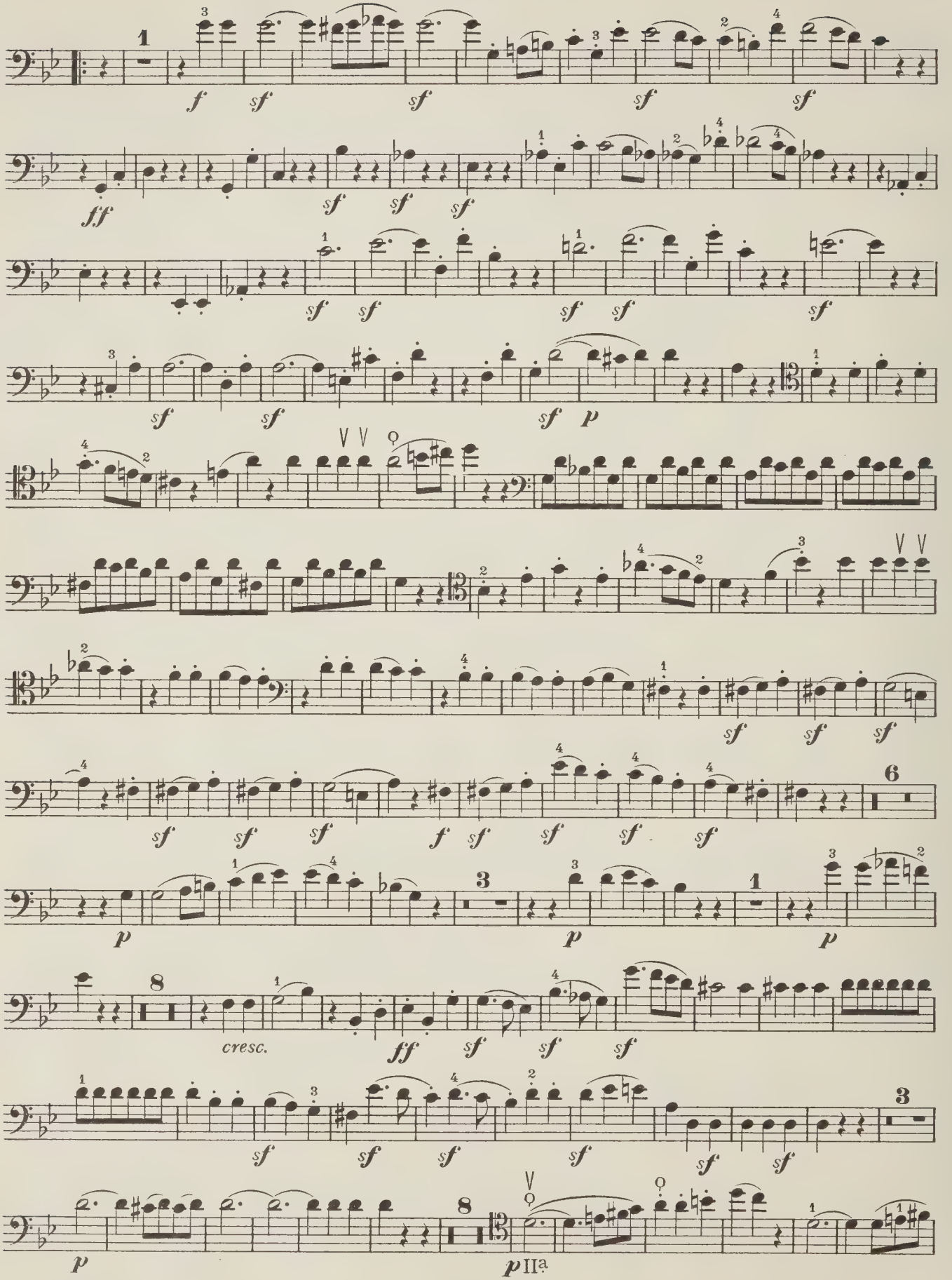
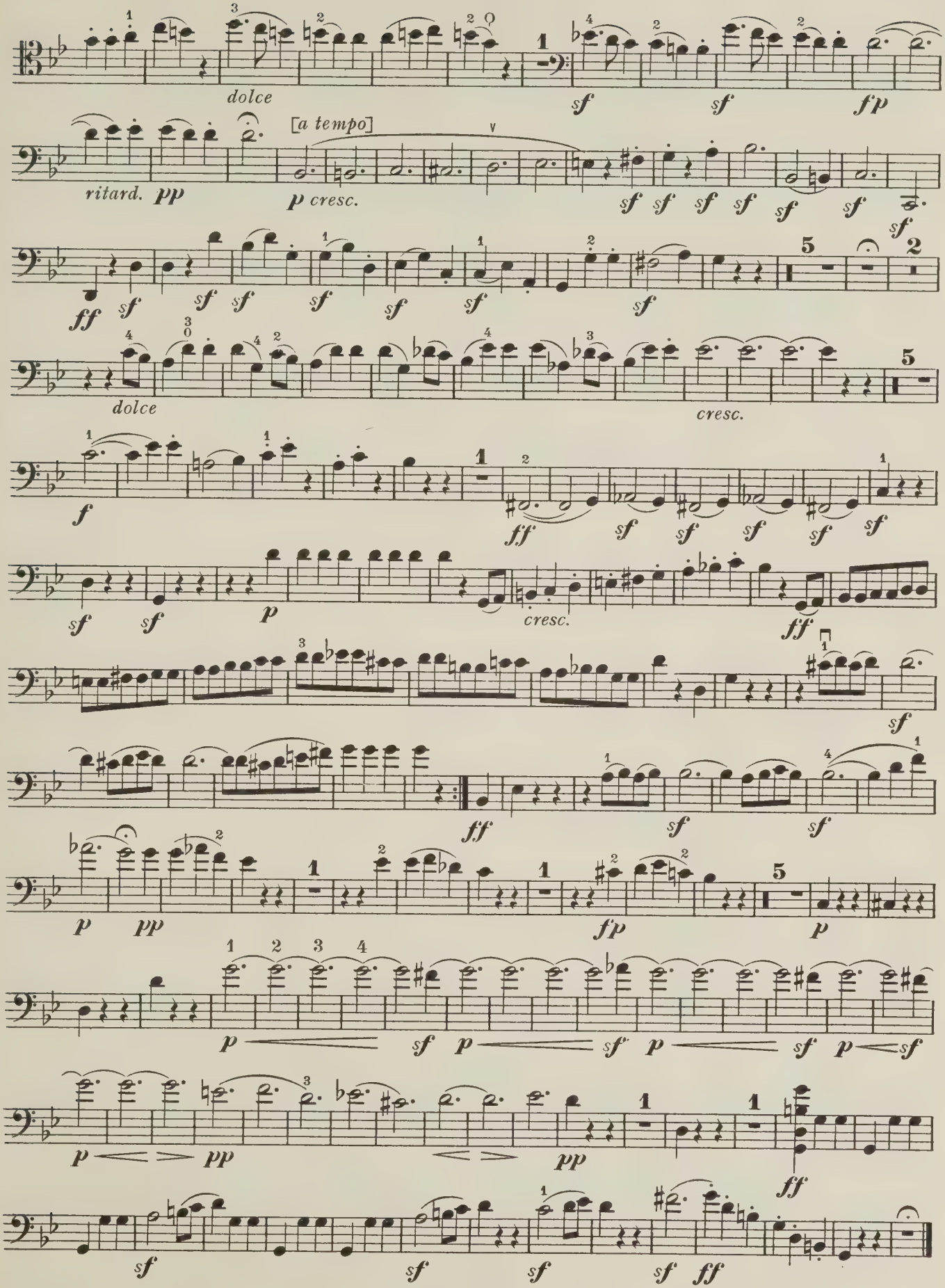
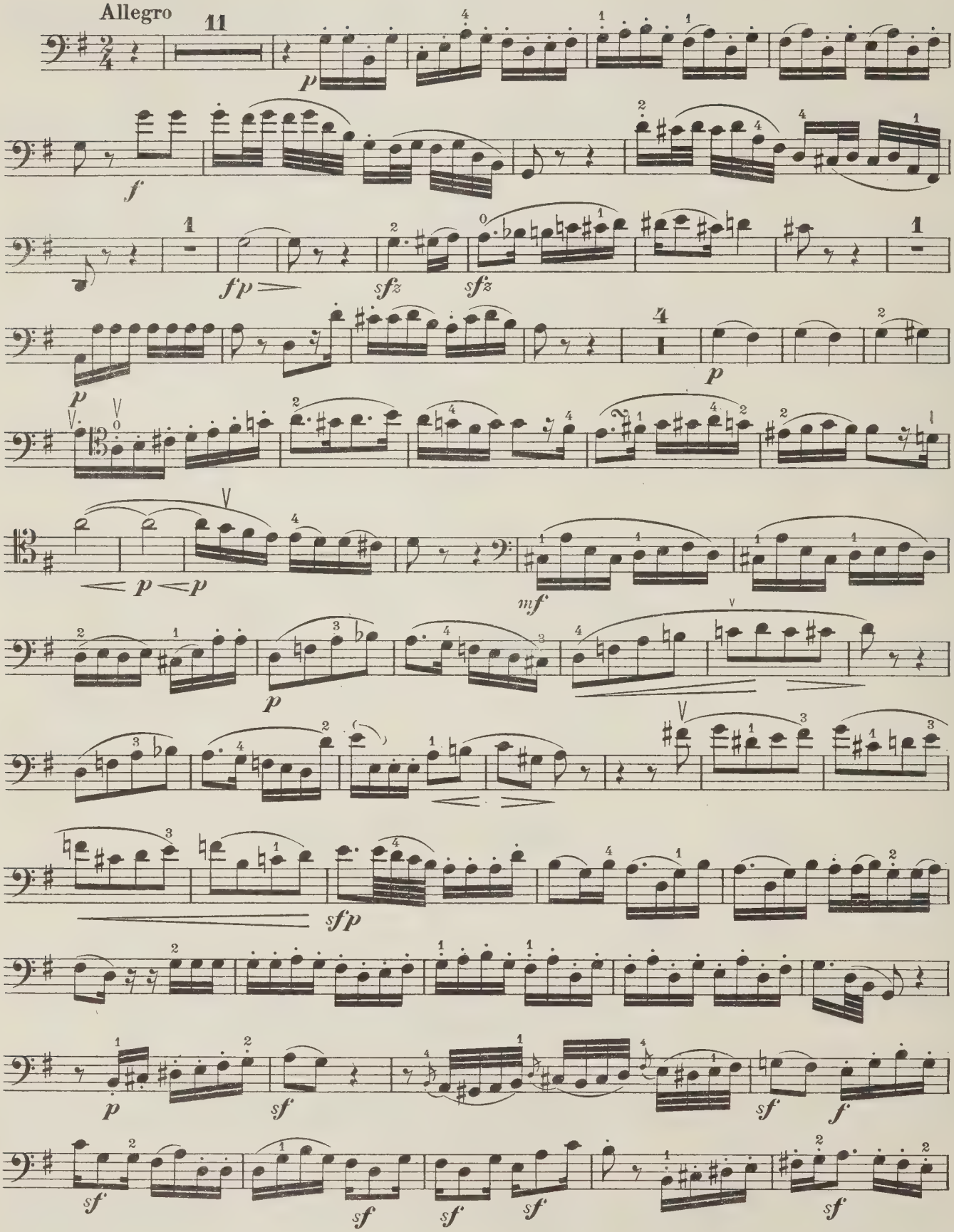
sf
sf

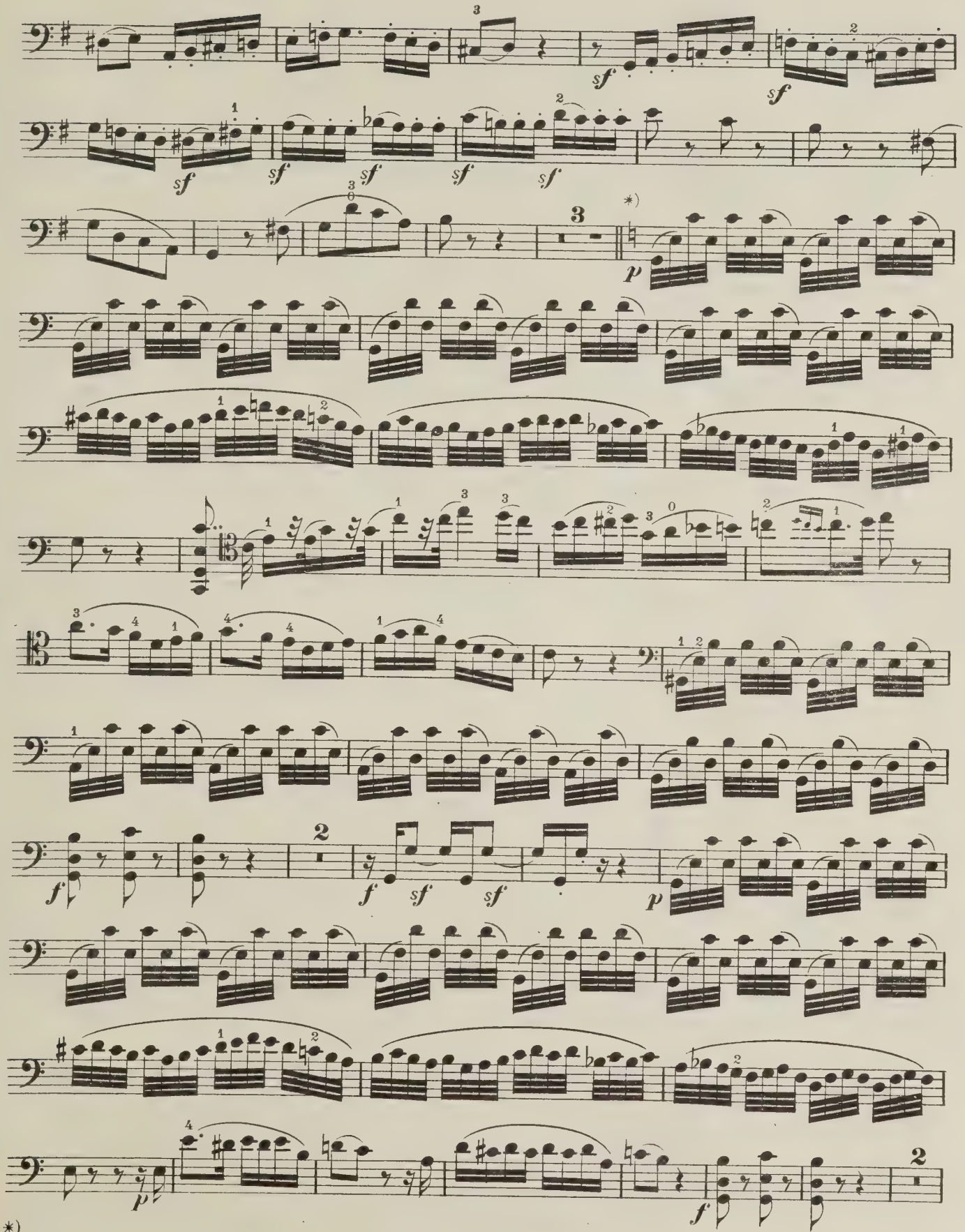

1
f sf sf sf sf
ff sf sf sf
sf sf sf sf sf
sf sf sf p
sf sf sf
6
sf sf sf f sf sf sf sf
p 3 p 1 p
8
cresc. ff sf sf sf
3
sf sf sf sf sf sf
p 8 p IIa


dolce
sf
sf
fp
ritard. pp
[a tempo]
p cresc.
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
sf
dolce
cresc.
f
ff
sf
sf
sf
sf
sf
sf
sf
p
cresc.
ff
sf
ff
sf
sf
p
pp
fp
p
p
sf
p
sf
p
sf
p
sf
p
pp
pp
ff
sf
sf
sf
sf
ff

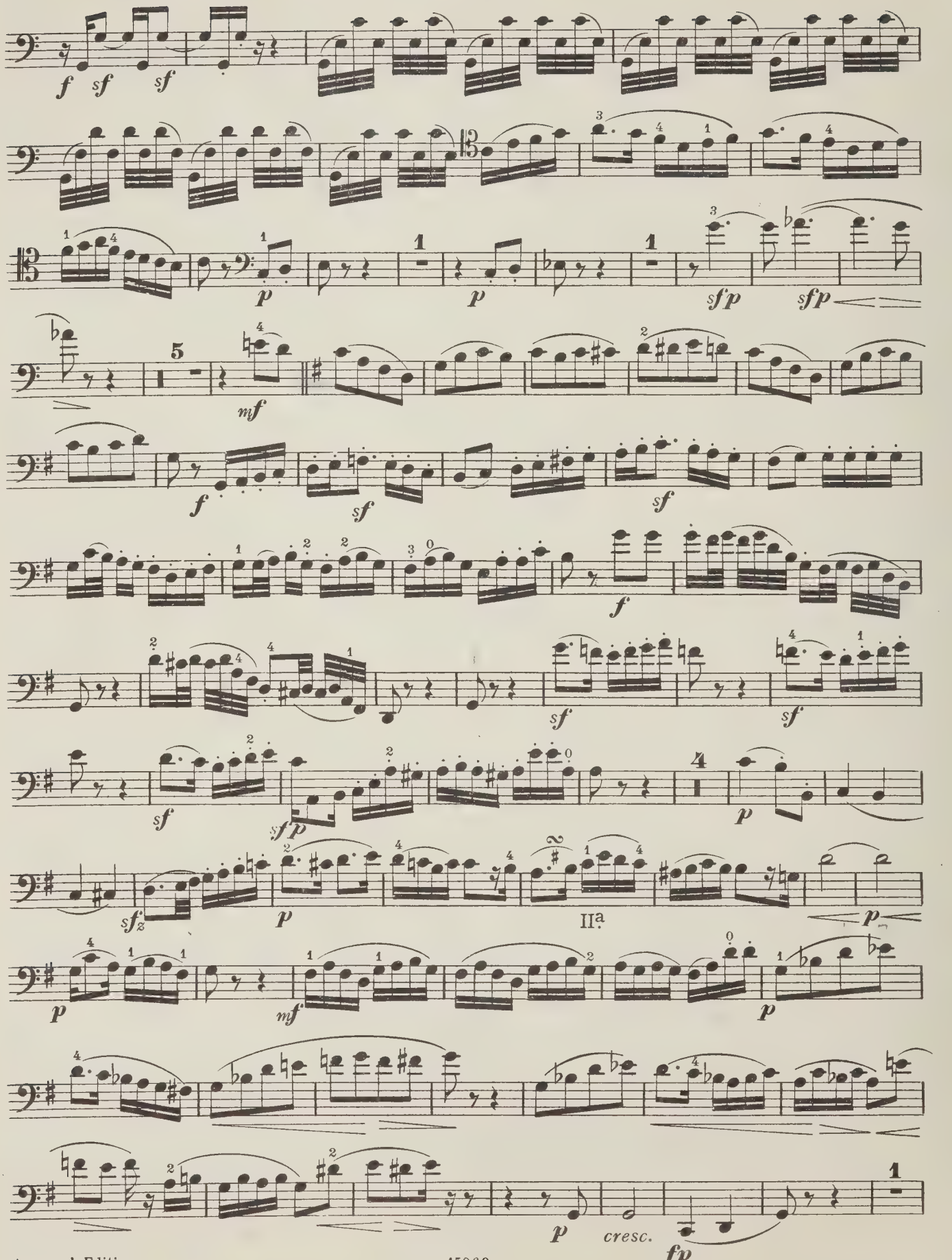
RONDO

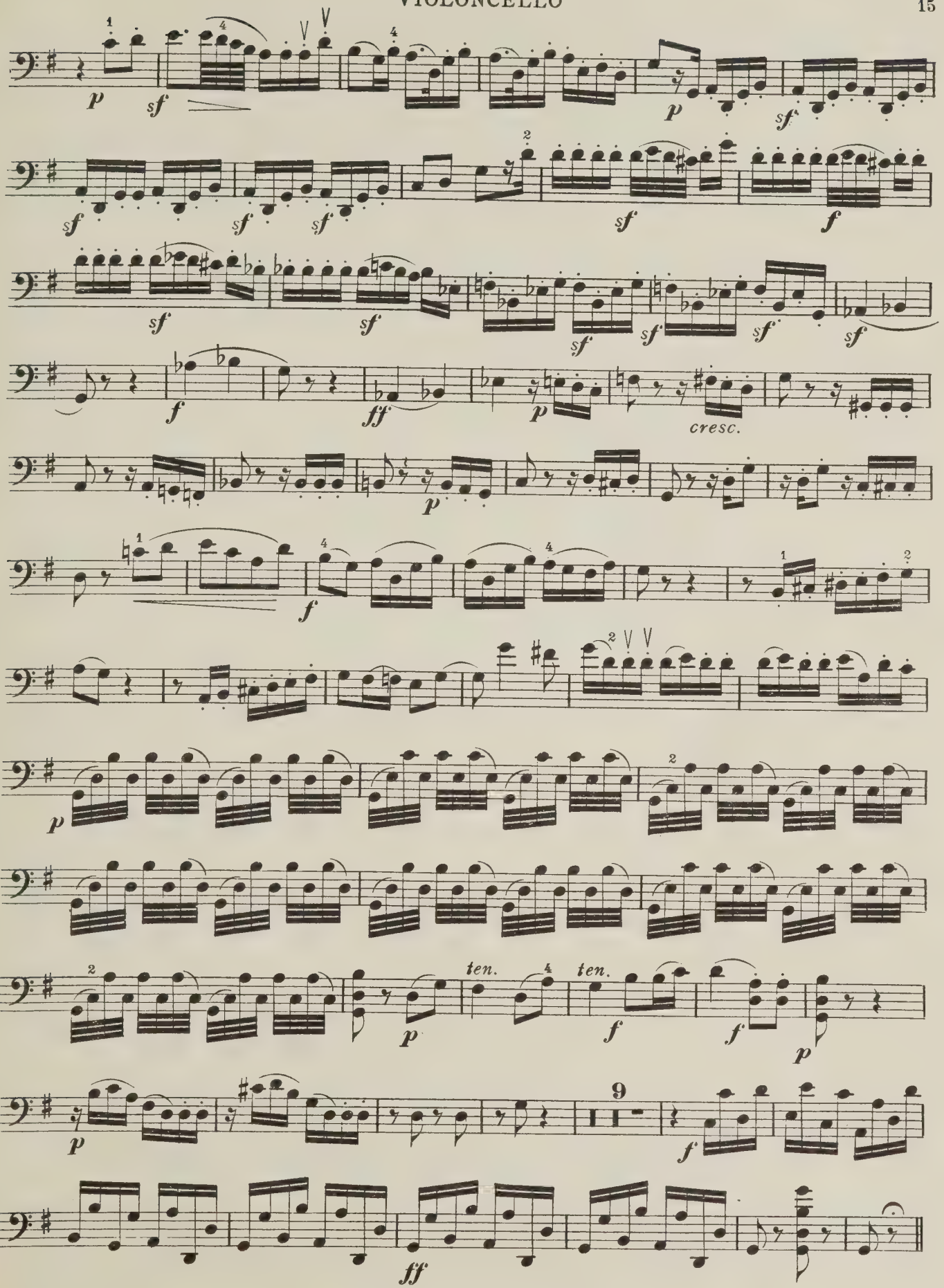
Allegro





*) The bowings in the above passage are suggested by the editor.


f sf sf
p
p
sfp sfp
mf
f
sf
sf
f
sf sf
sf sfp
p
sfz p
IIa
p
p mf p
p cresc. fp

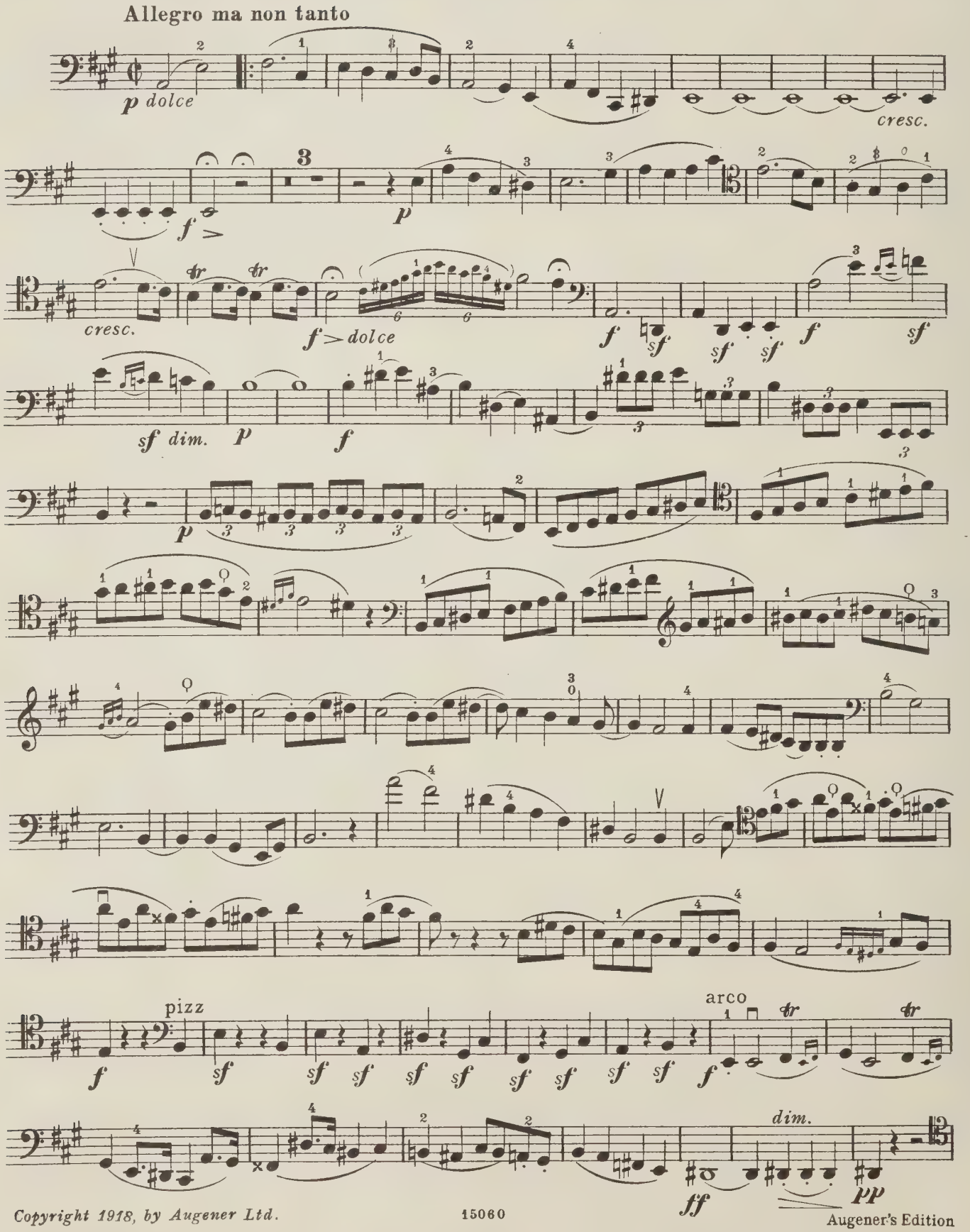

p
sf
cresc.
ff
ten.
9

VIOLONCELLO

Edited by Percy Such

SONATA

Beethoven. Op. 69



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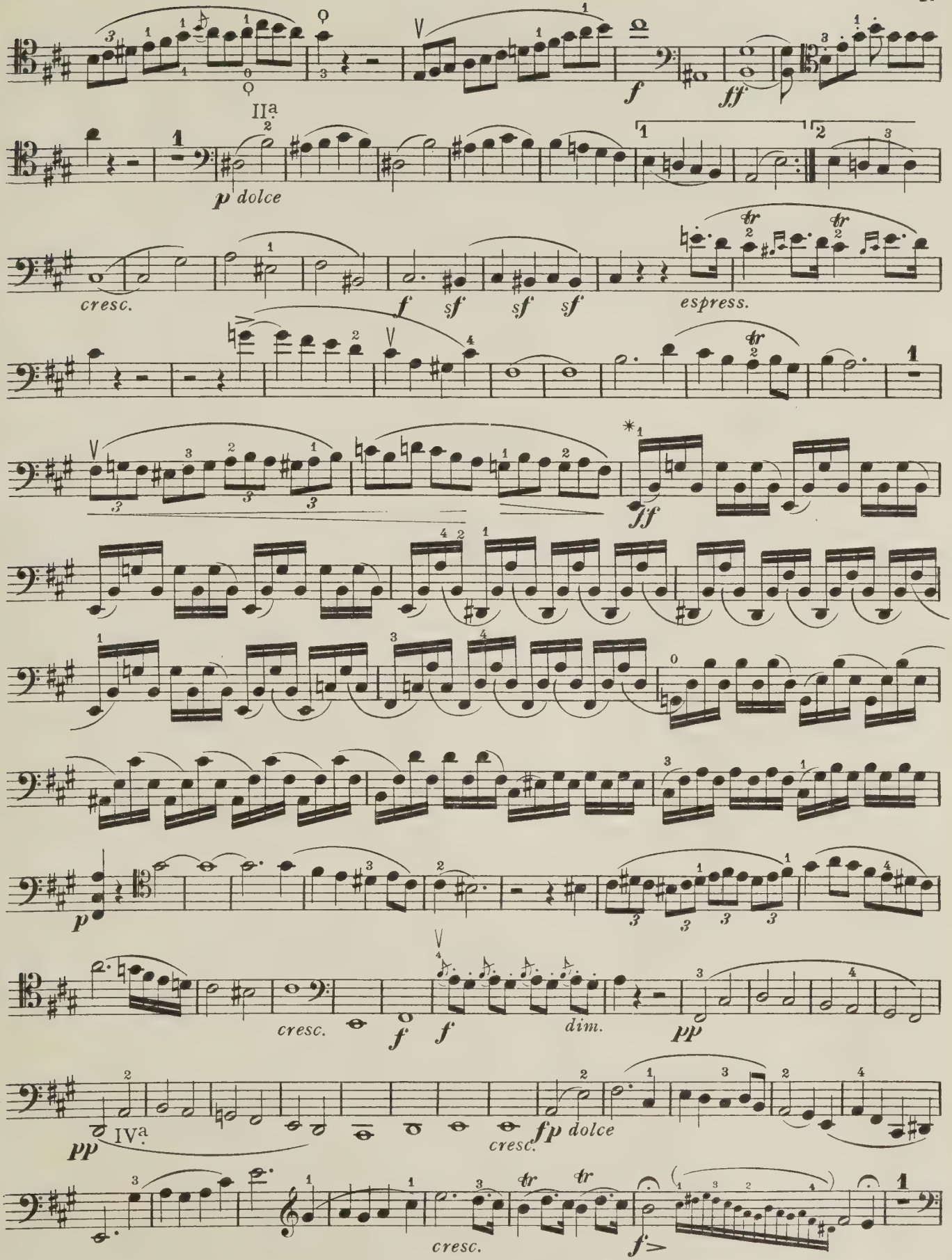
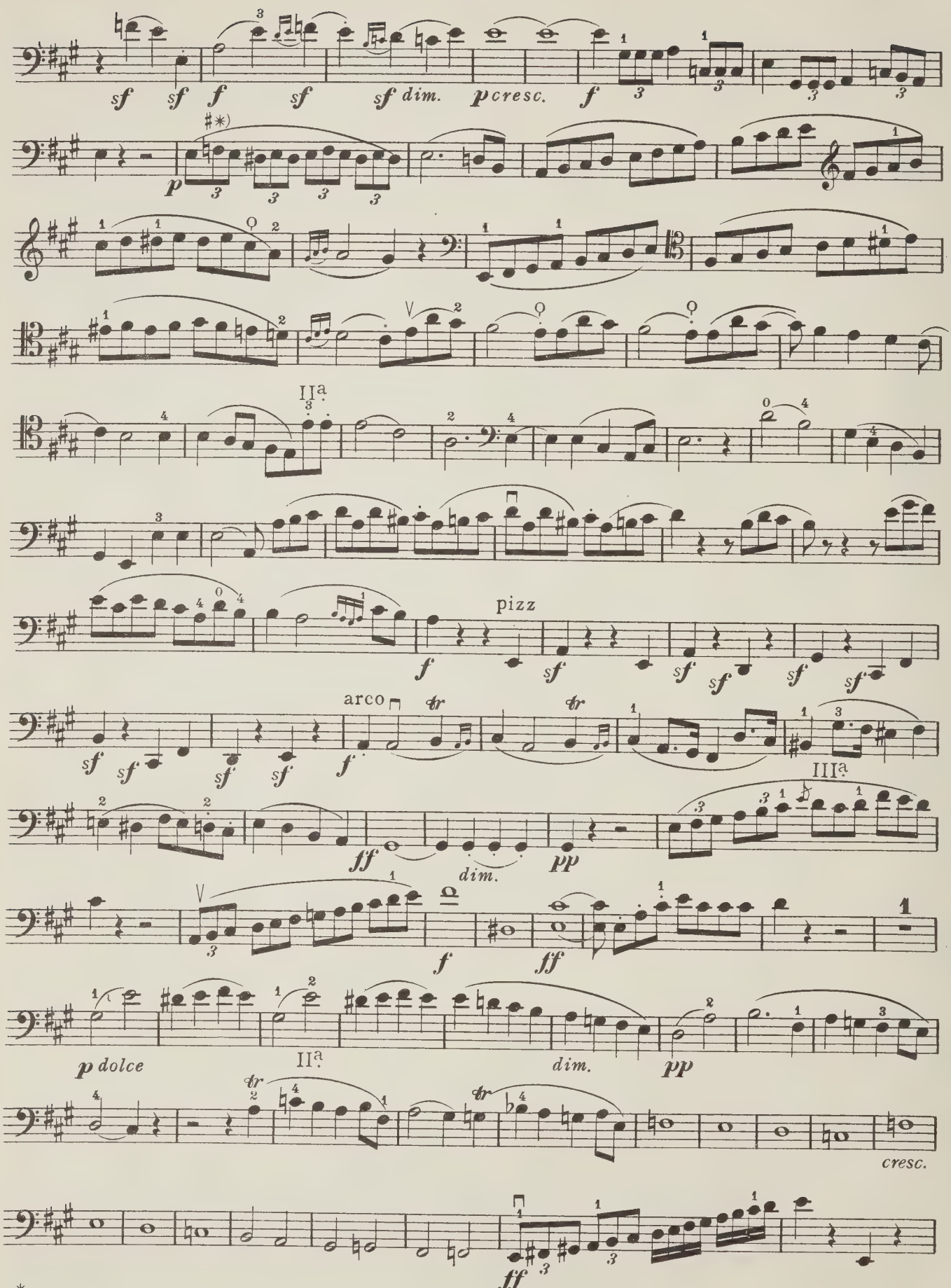
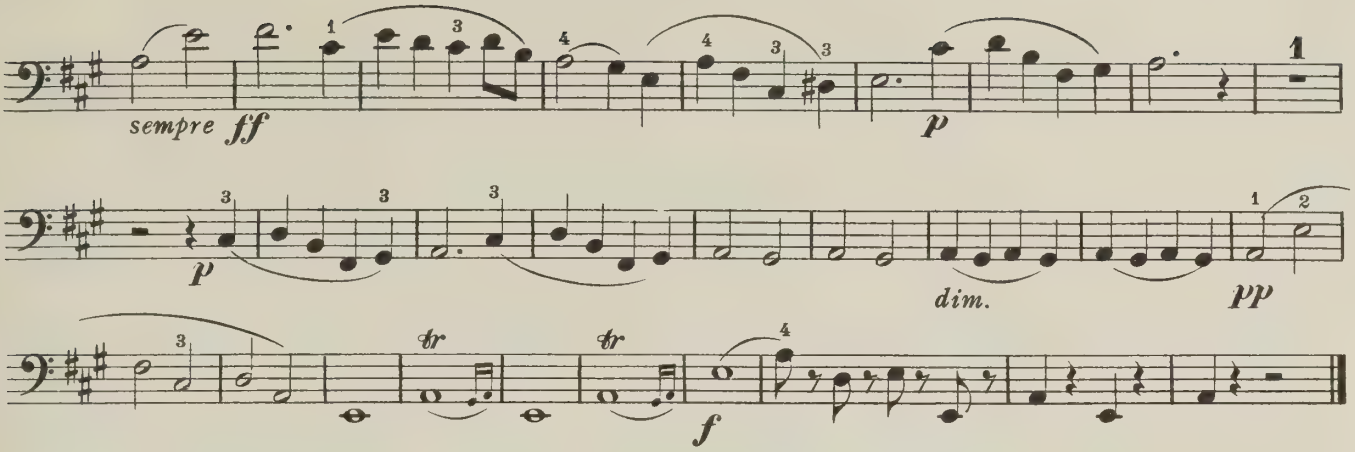


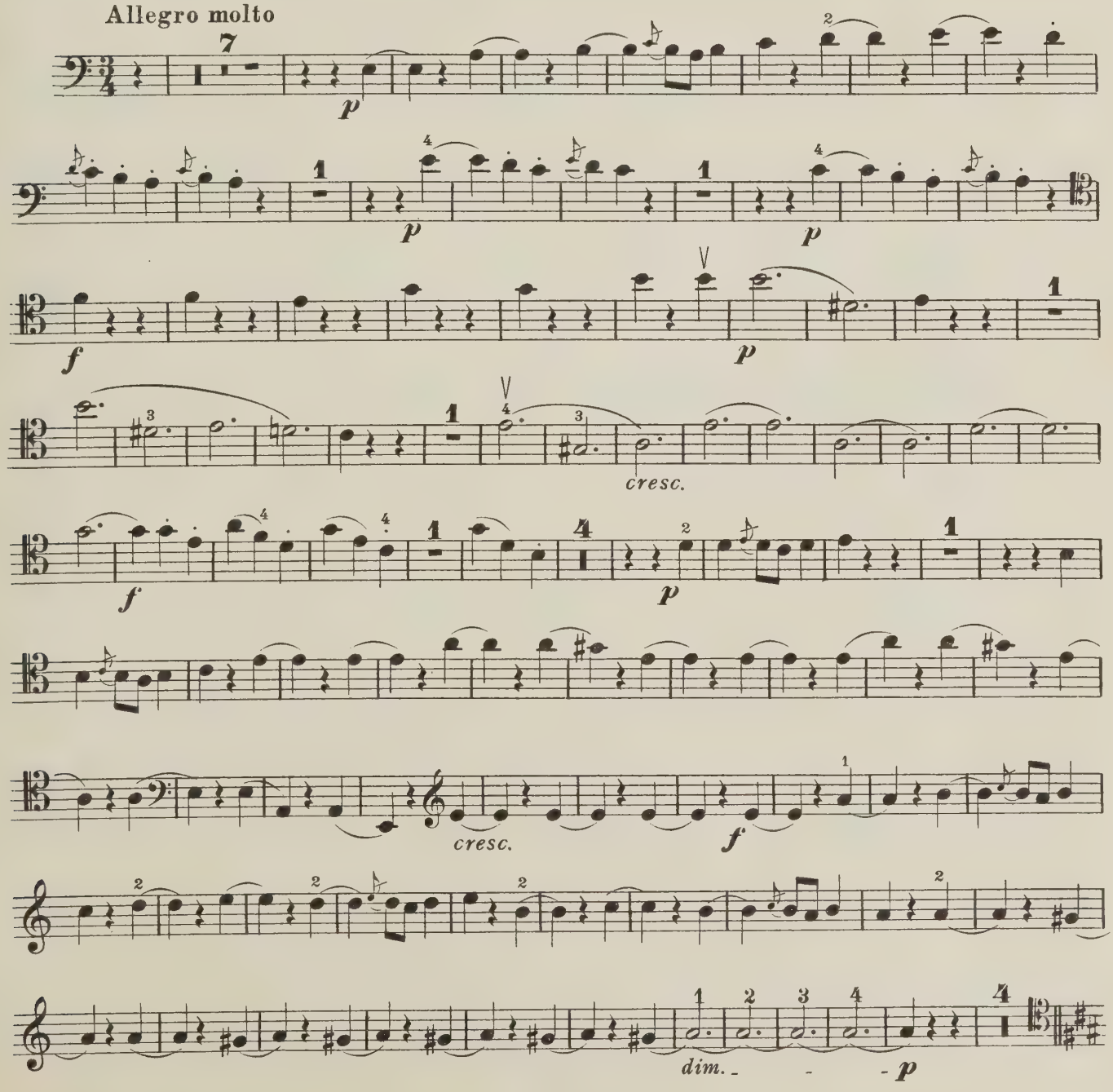
*The bowings in the above passage are suggested by the editor. Beethoven having written the whole without any indications

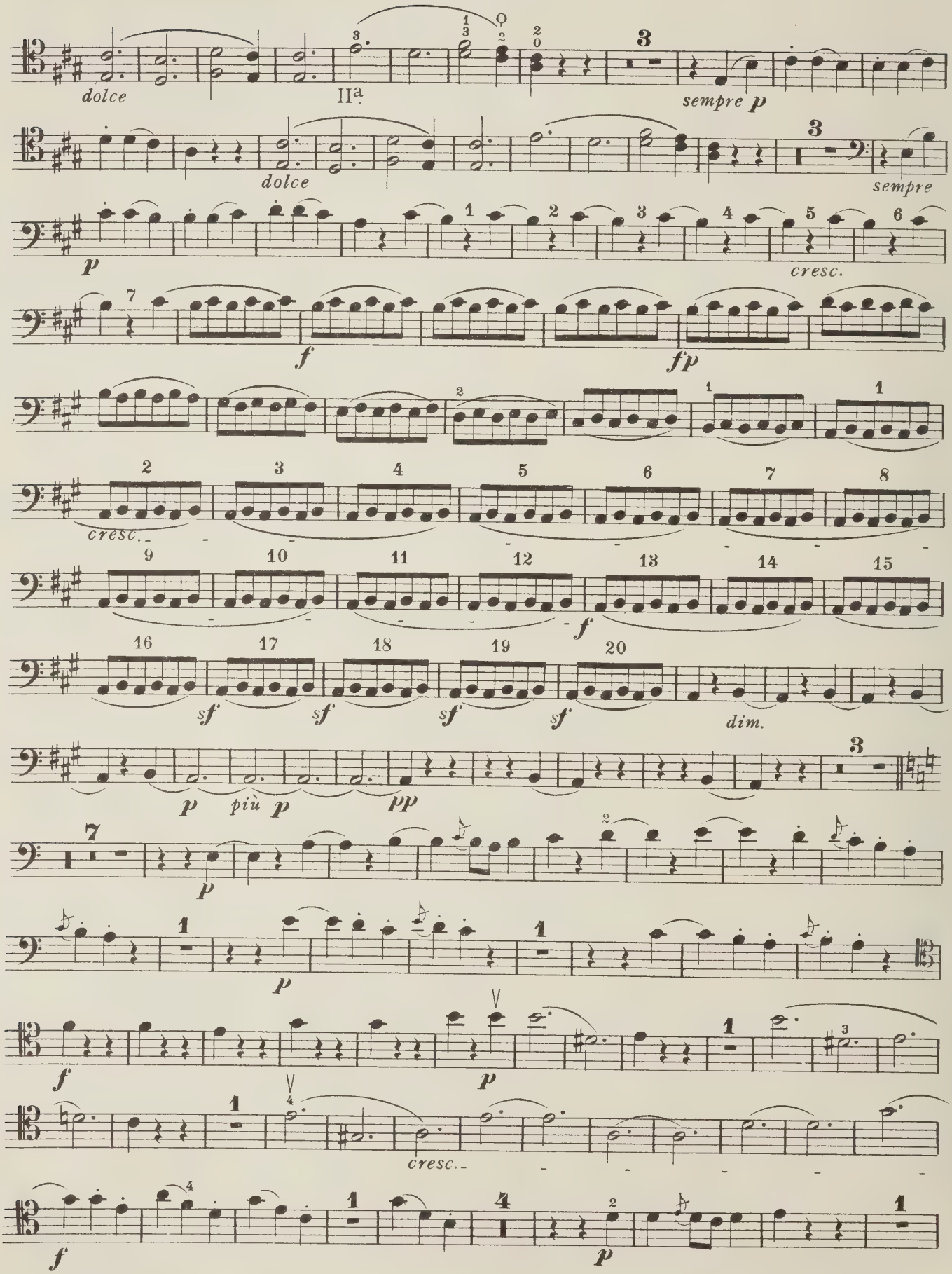


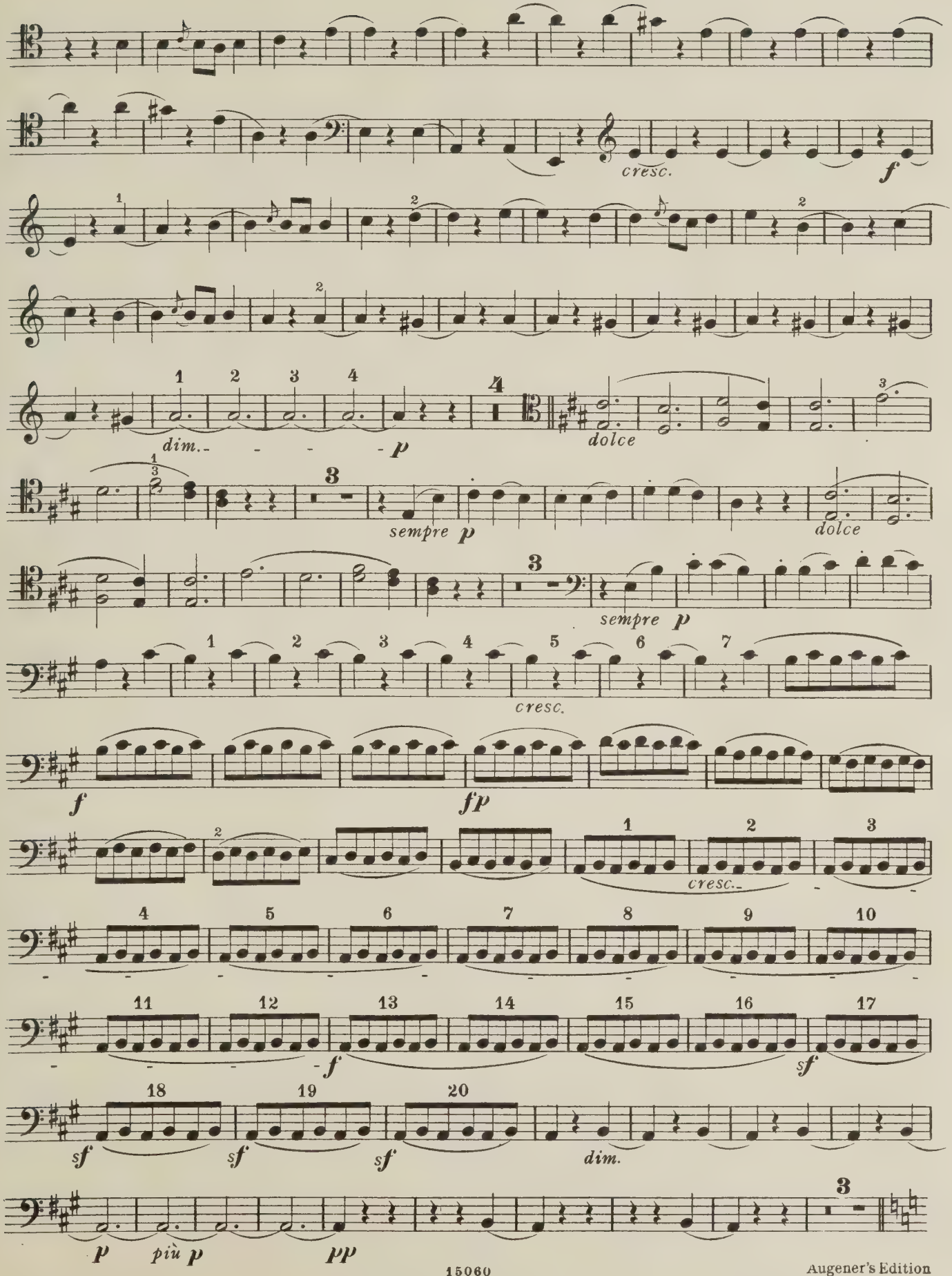
* Early editions, and the "critical" edition of Breitkopf and Härtel give F♯, which many others correct in conformity with parallel passages. It is characteristic of Beethoven, as of Haydn and Mozart to produce an intentional change here, and the passage is not referred to in his own list of misprints. But the question must remain open.

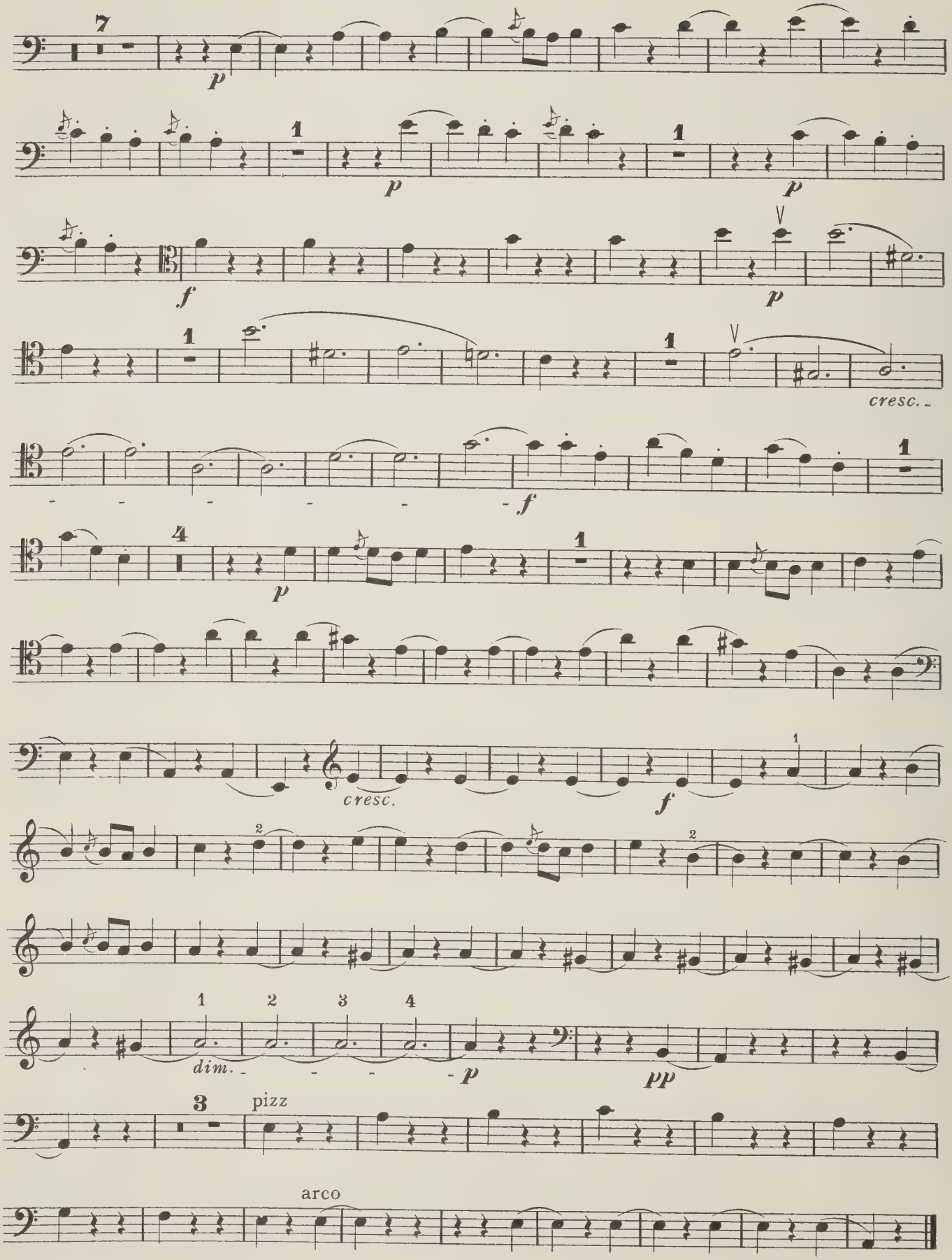


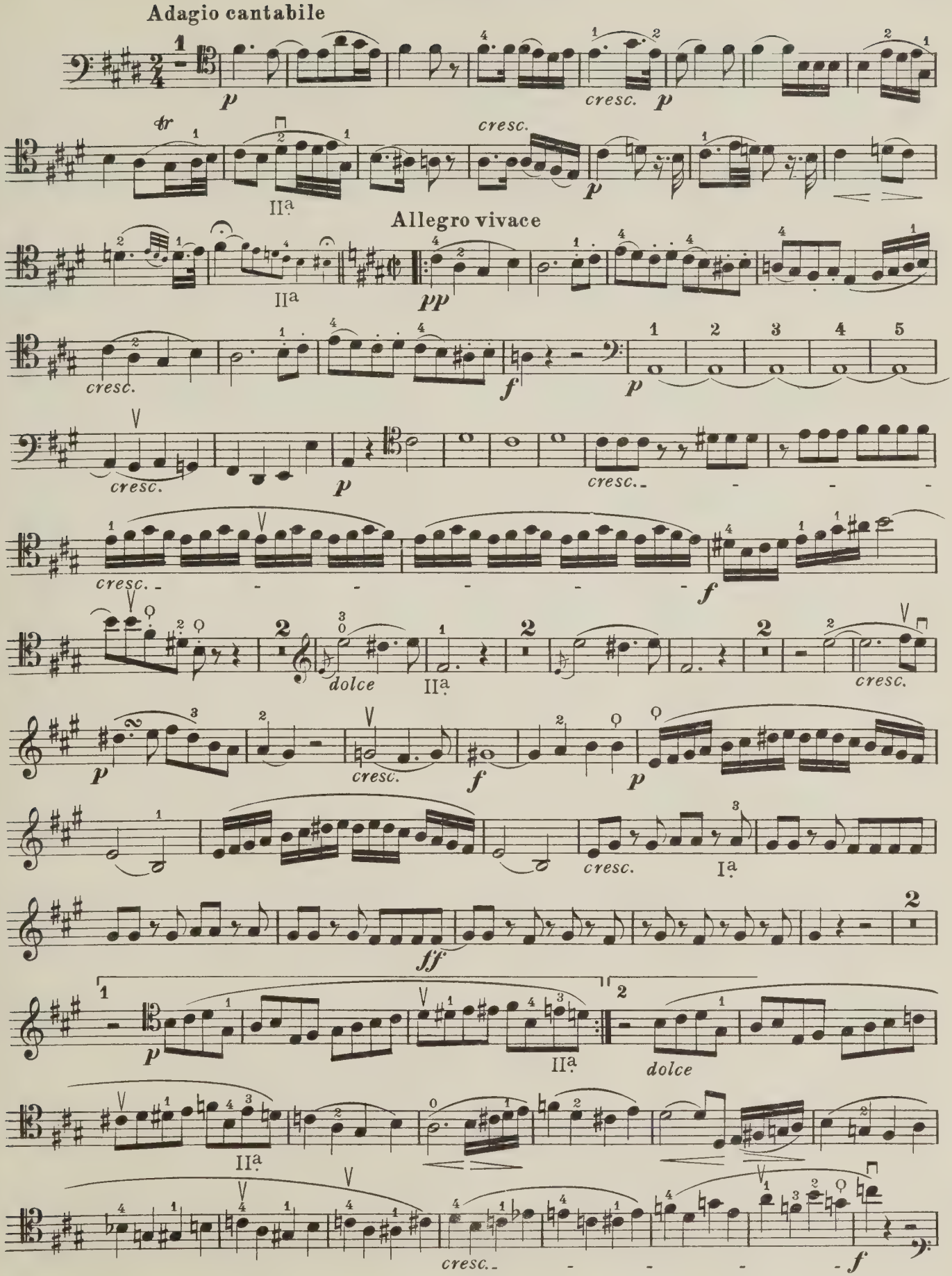
SCHERZO
Allegro molto

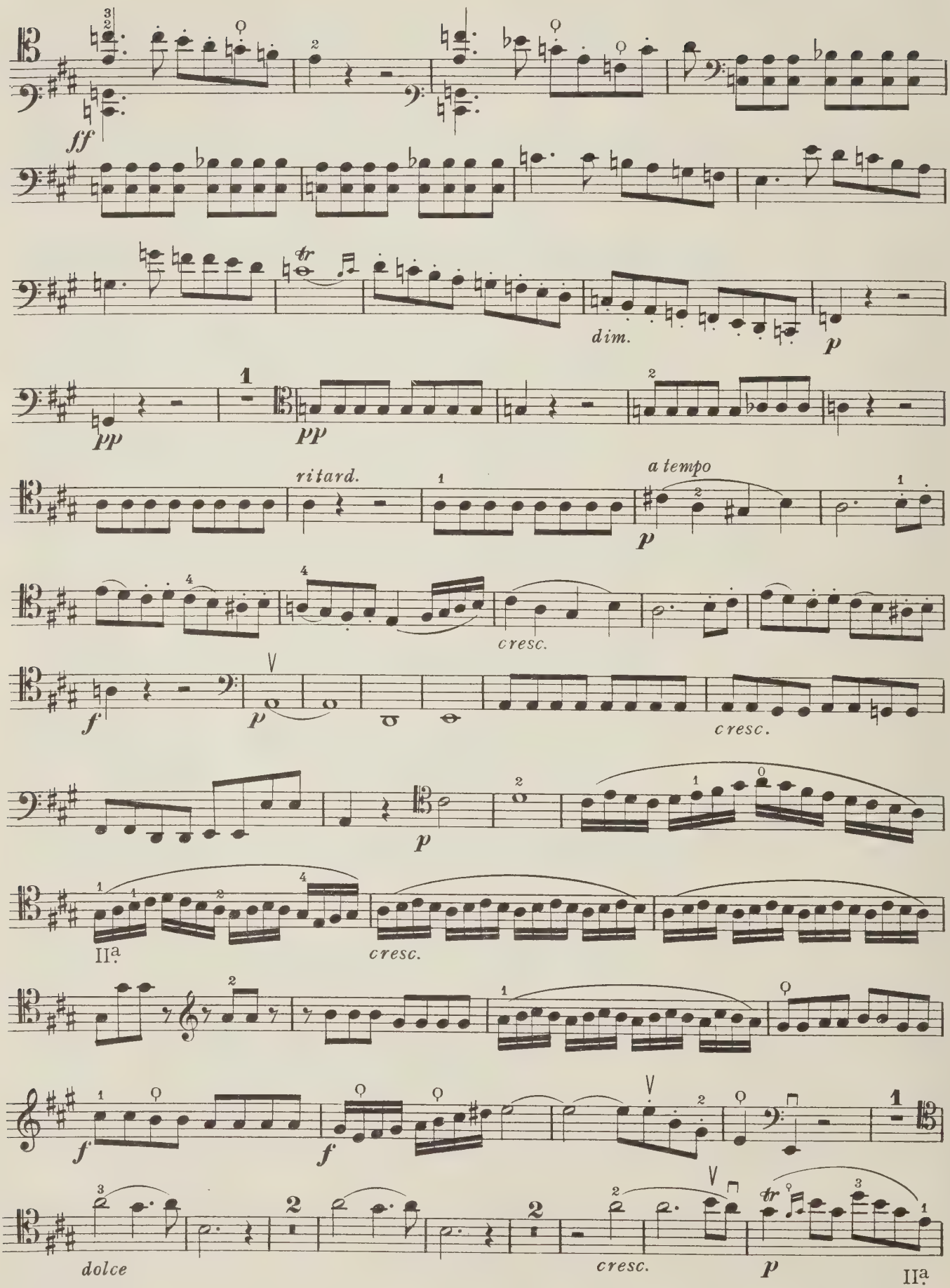


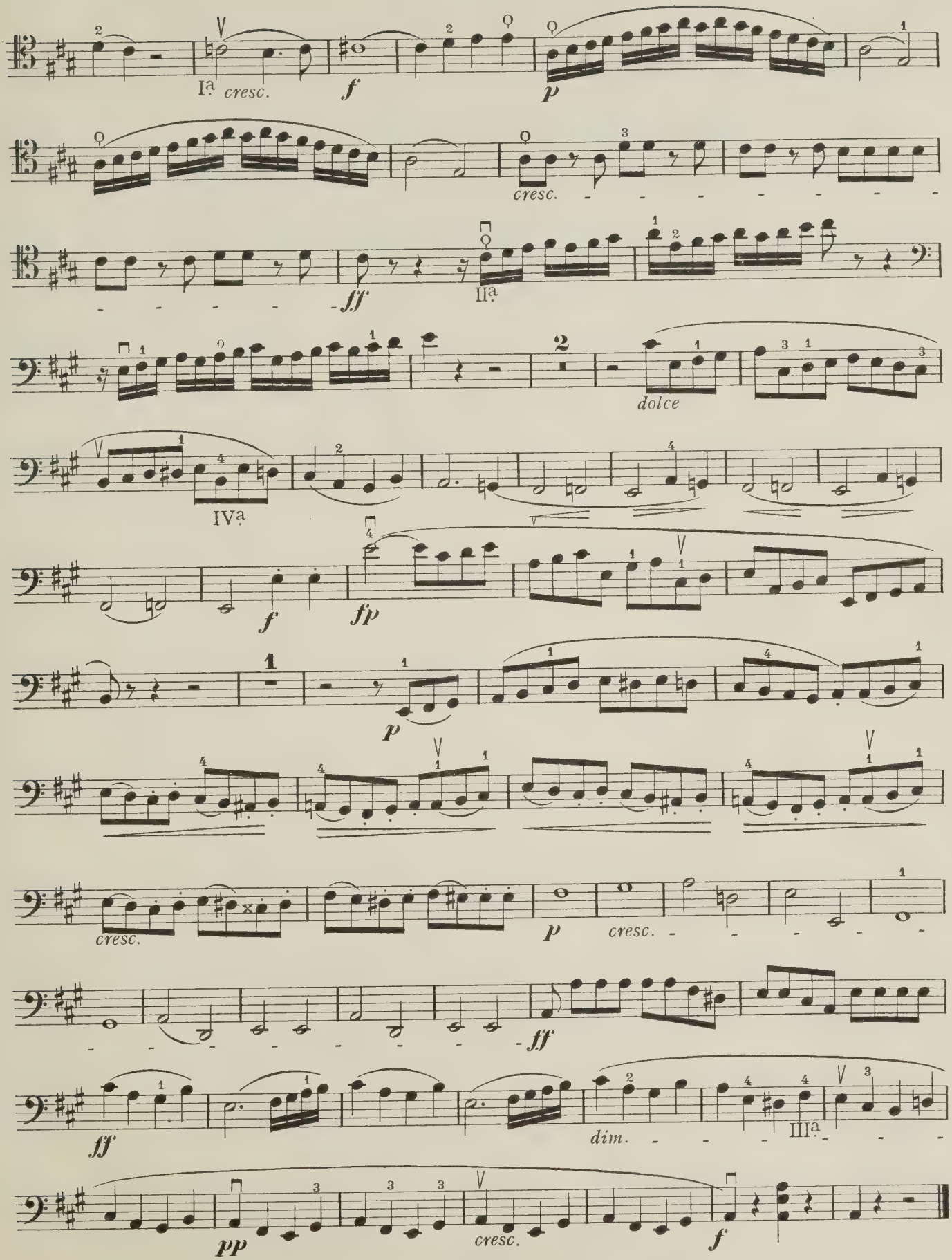

dolce
IIa
sempre p
dolce
sempre
p
cresc.
f
fp
cresc.
f
sf sf sf sf
dim.
p più p pp
p
p
cresc.
f p
f


cresc.
f
dim.
p
dolce
sempre p
dolce
sempre p
cresc.
f
fp
cresc.
f
sf
sf
sf
sf
dim.
p
più p
pp


7
p
1
p
1
p
f
1
p
1
cresc.
f
1
4
p
1
cresc.
f
1
2
2
1 2 3 4
dim.
p
pp
3
pizz
arco


Adagio cantabile
cresc.
IIª
Allegro vivace
dolce
Iª


ff
dim.
p
pp
pp
ritard.
a tempo
p
cresc.
f
p
cresc.
p
IIª
cresc.
f
f
dolce
cresc.
p
IIª


Ia
cresc.
f
p
cresc.
ff
IIa
dolce
IVa
f
fp
p
cresc.
p
cresc.
ff
ff
dim.
IIIa
pp
cresc.
f

VIOLONCELLO

SONATA

Edited by Percy Such

Beethoven. Op. 102, No. 1

Andante (♪ = 88)

teneramente

p dolce cantabile

IIa

cresc. *p*

sempre tenuto

molto dolce

Allegro vivace (♩ = 144)

pizz. arco

ff *sf* *sf* *sf*

fp

cresc. *mf*

f *sf* *p*

cresc. *sf* *sf*

sf *fp* *fp* *non legato*

dim. *cresc* *sf* *sf* *sf* *fp* *fp*

dim. *dim.* *f* *risoluto*

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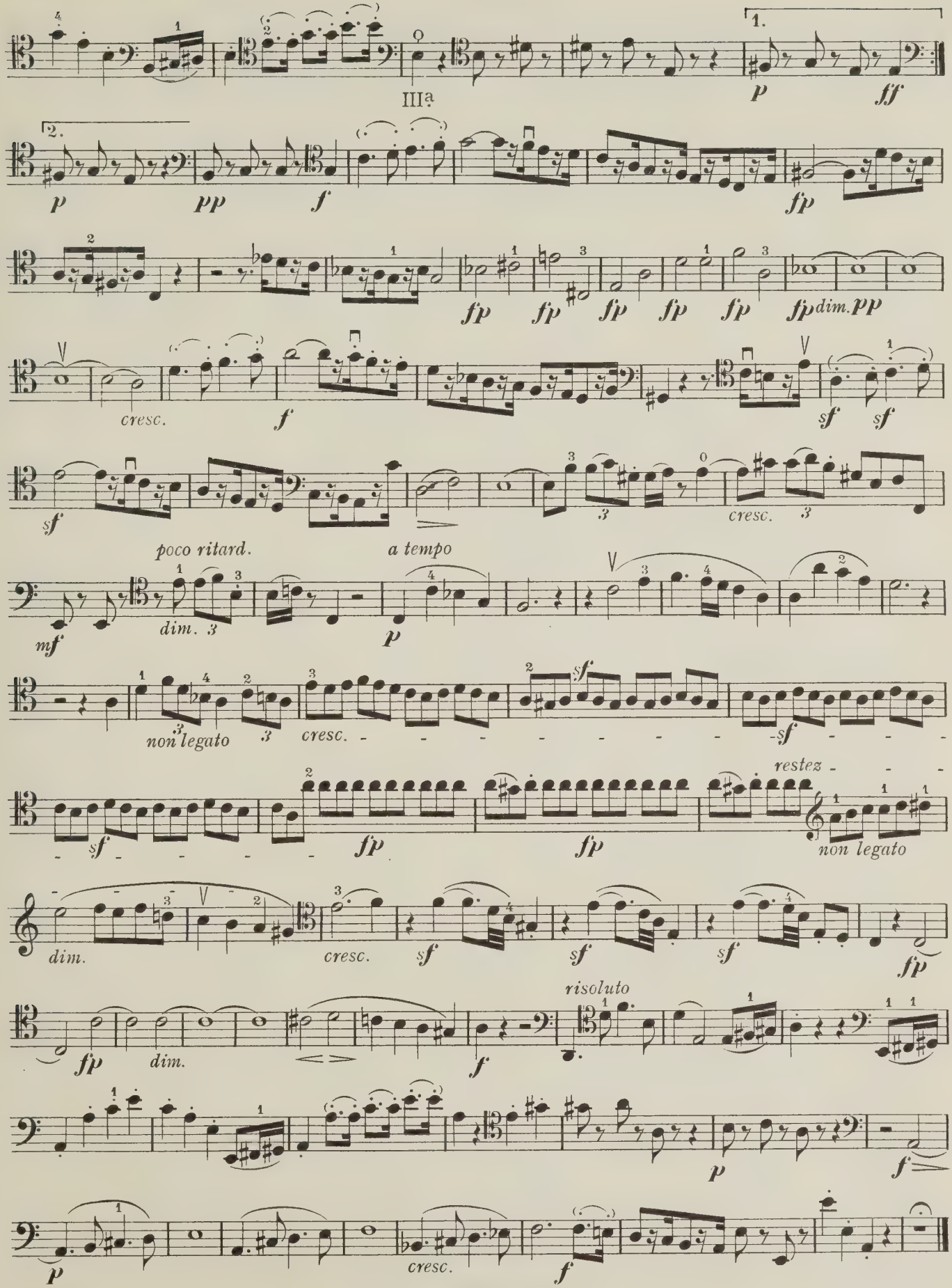
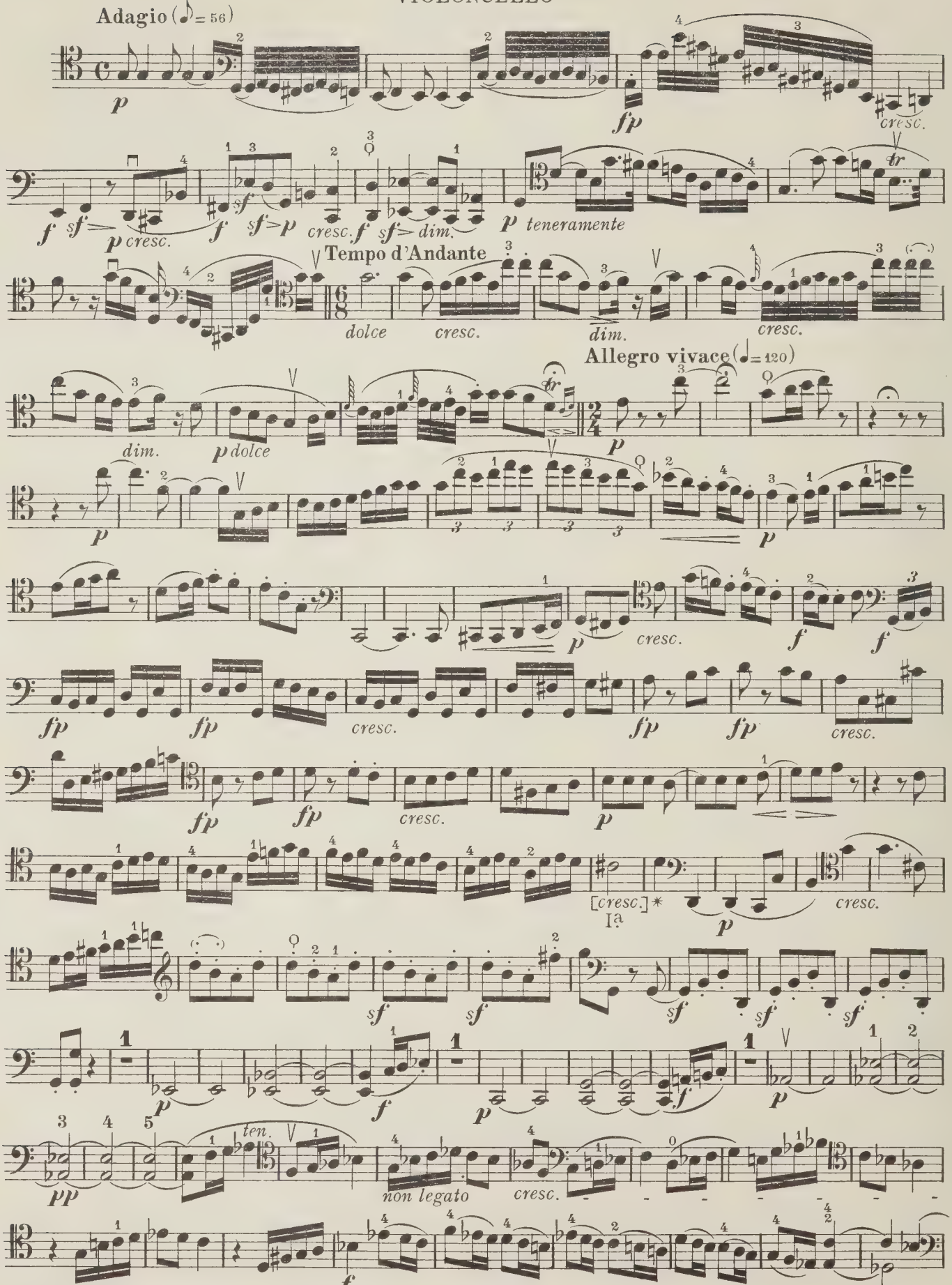
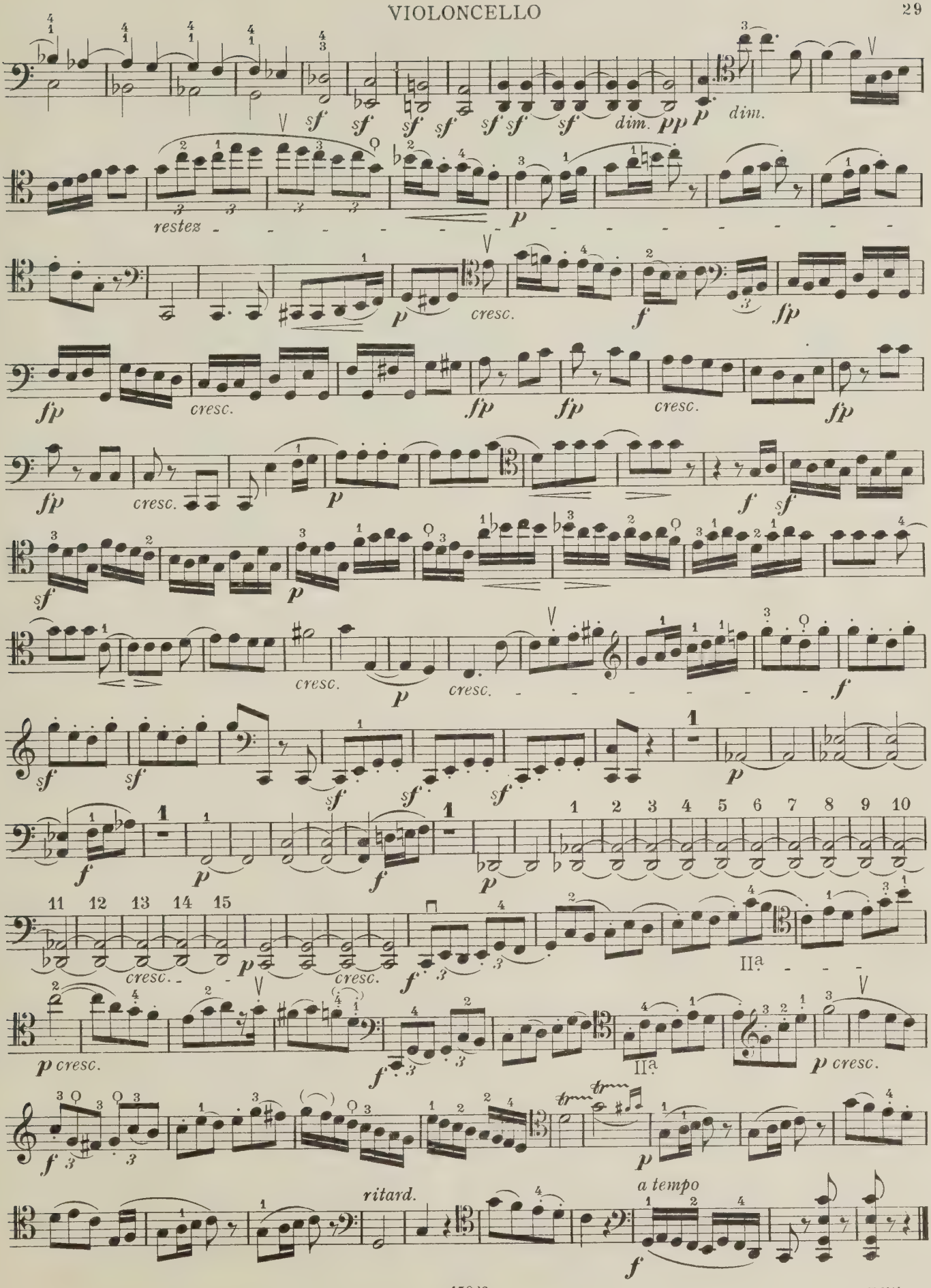

1.
p
ff
III^a
2.
p
pp
f
fp
fp
fp
fp
fp
fp
fp
dim. pp
cresc.
f
sf
sf
sf
cresc.
poco ritard.
a tempo
mf
dim.
p
non legato
cresc.
sf
sf
restez
sf
fp
fp
non legato
dim.
cresc.
sf
sf
sf
fp
risoluto
fp
dim.
f
p
f
p
cresc.
f



* The omission of this crescendo in the Violoncello part in the original and later "critical" editions is a mere oversight.


sf sf sf sf sf sf sf dim. pp p dim.
restez
p
cresc.
f fp
fp cresc. fp fp cresc. fp
fp cresc. p f sf
sf p
cresc. p cresc. f
sf sf sf sf sf p
f p f p
1 2 3 4 5 6 7 8 9 10
11 12 13 14 15
cresc. p cresc. f
IIa
p cresc. f
IIa
p cresc.
f p
ritard.
a tempo
f

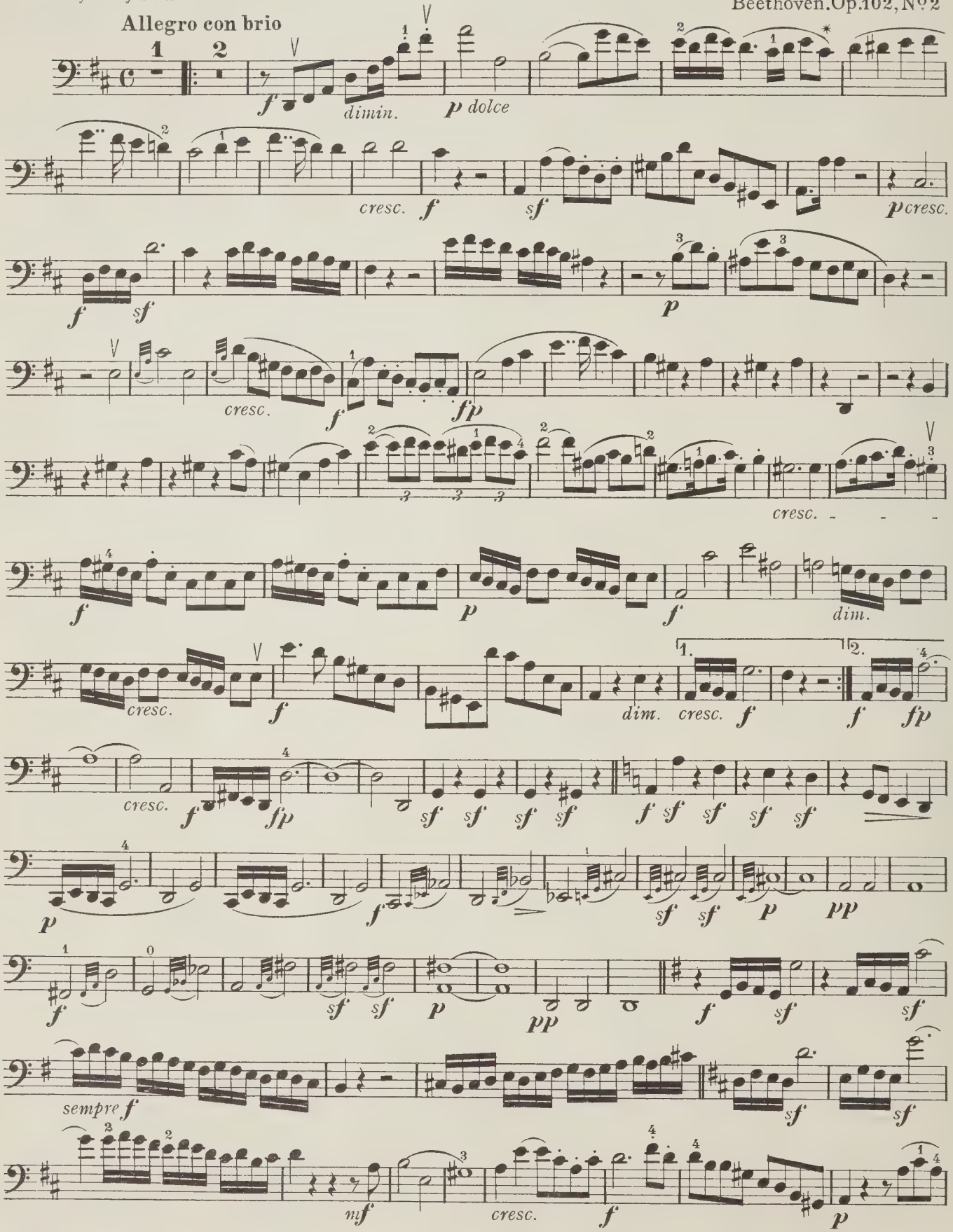
VIOLONCELLO

SONATA

Edited by Percy Such

Beethoven. Op. 102, No 2

Allegro con brio



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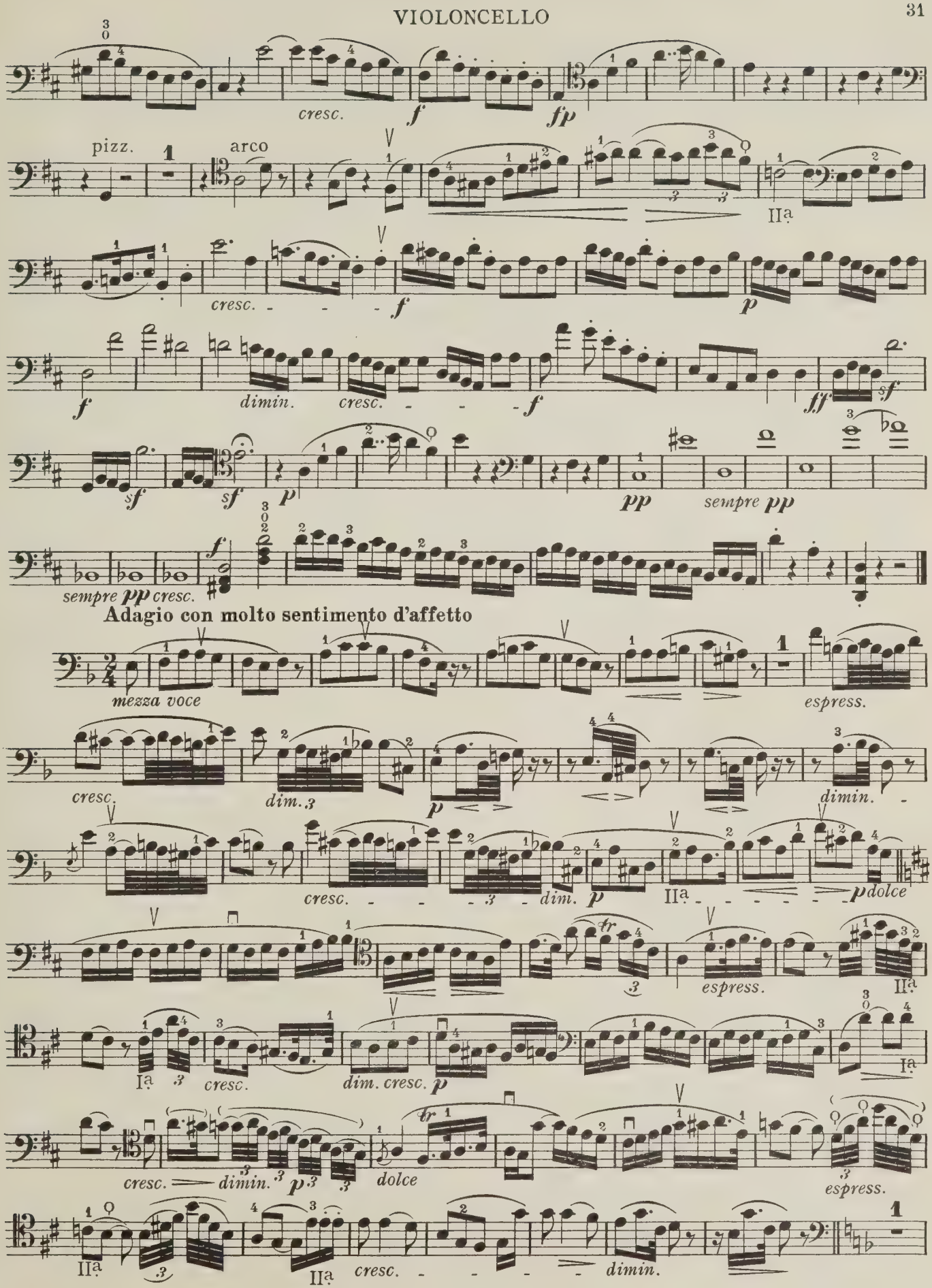
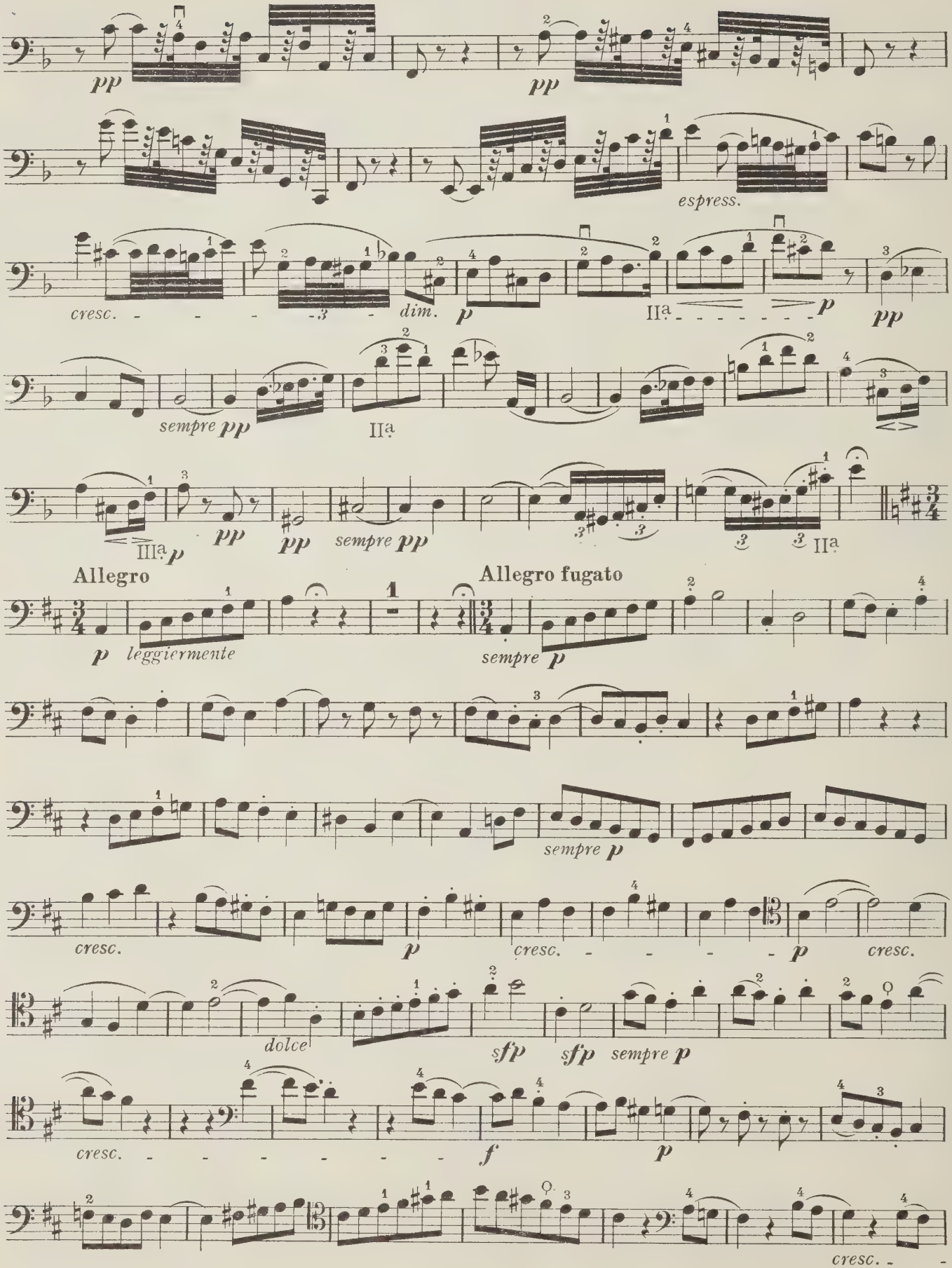
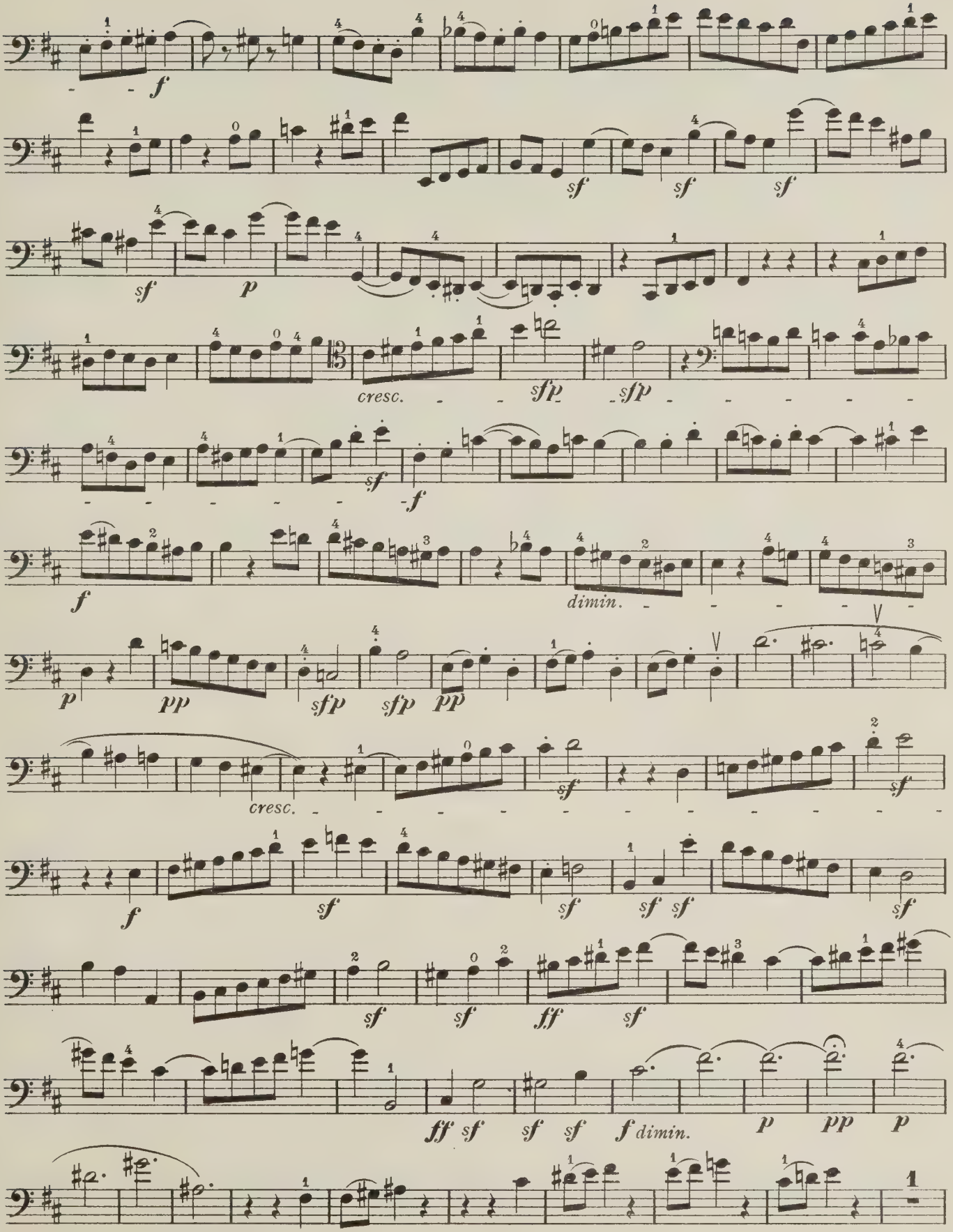
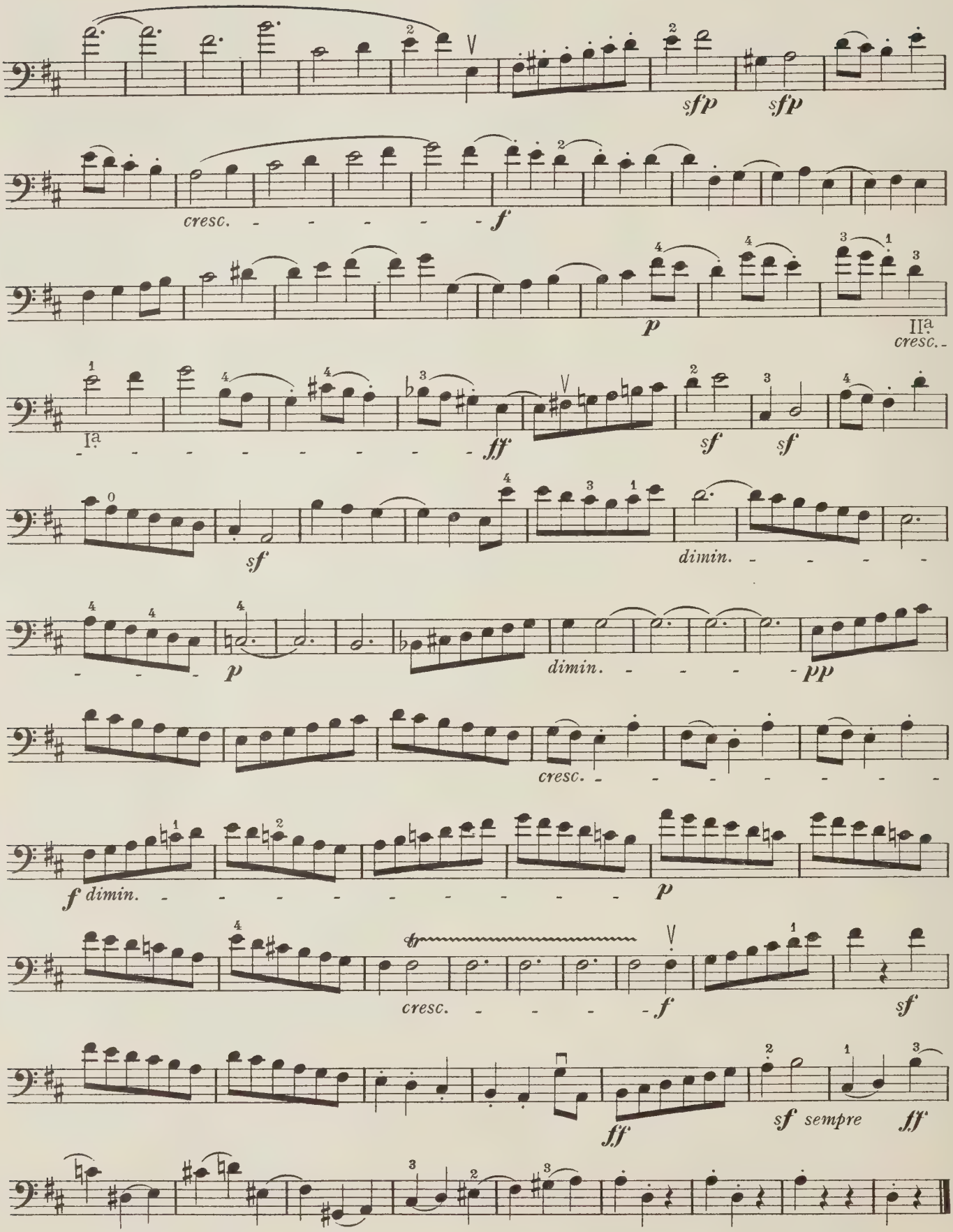

cresc.
f
fp
pizz.
arco
IIa
cresc.
f
p
f
dimin.
cresc.
f
ff
sf
sf
sf
p
pp
sempre pp
sempre pp cresc.
Adagio con molto sentimento d'affetto
mezza voce
espress.
cresc.
dim.
p
dimin.
cresc.
dim.
p
IIa
p dolce
espress.
IIa
Ia
cresc.
dim. cresc.
p
Ia
cresc.
dimin.
p
dolce
espress.
IIa
IIa
cresc.
dimin.


pp
pp
espress.
cresc.
dim.
p
IIa
p
pp
sempre pp
IIa
IIIa p
pp
pp
sempre pp
IIa
Allegro
p
leggiermente
Allegro fugato
sempre p
sempre p
cresc.
p
cresc.
p
cresc.
dolce
sfp
sfp
sempre p
cresc.
f
p
cresc.


f
sf
sf
sf
sf
p
cresc.
sfp
sfp
sf
f
f
dimin.
p
pp
sfp
sfp
pp
cresc.
sf
f
sf
sf
sf
sf
sf
sf
ff
sf
ff sf
sf
sf
f dimin.
p
pp
p


sfp
sfp
cresc.
f
p
IIa
cresc.
Ia
ff
sf
sf
sf
dimin.
p
dimin.
pp
cresc.
f dimin.
p
cresc.
f
sf
ff
sf sempre
ff